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No. 29

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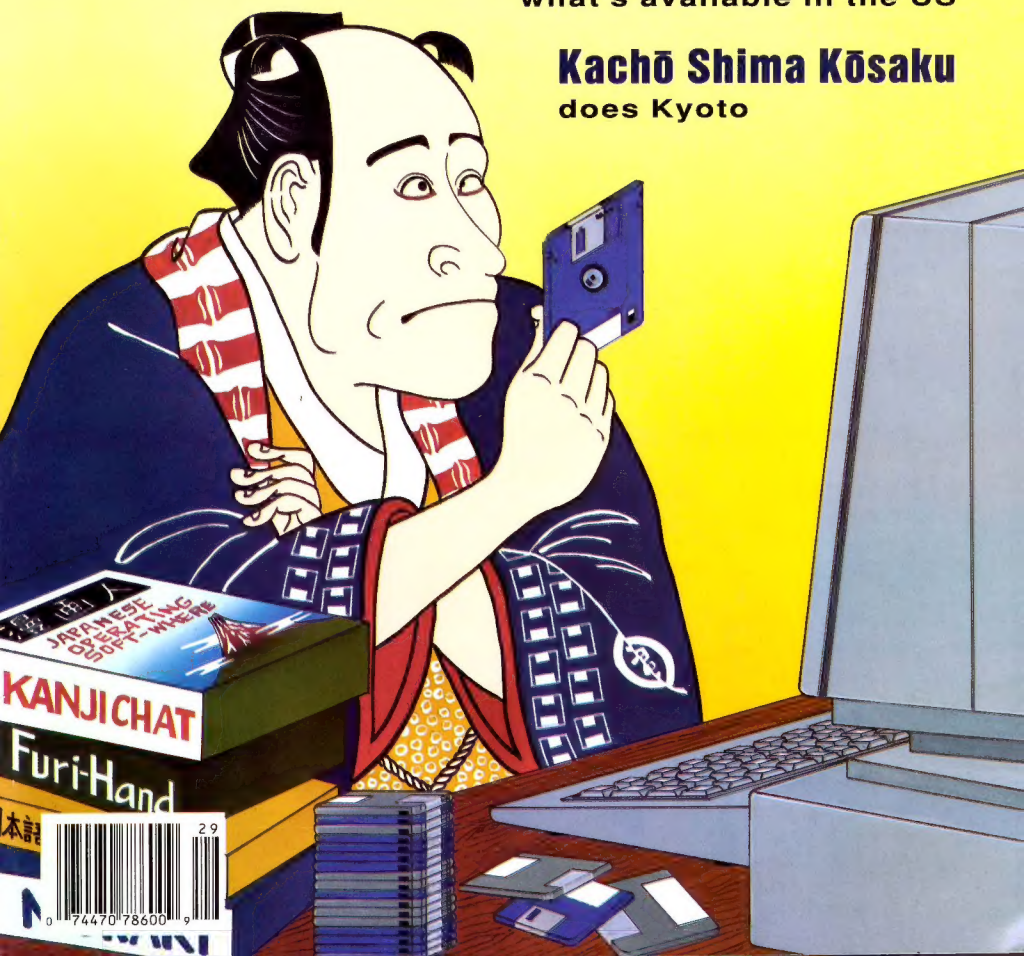

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漫画人
MANGAJIN No. 29, September 1993

CONTENTS

page 9

page 32

page 63

FEATURES 特集 tokushū

9 Political Cartoon
Newly elected Prime Minister Hosokawa seems to be having problems pruning the mighty oak left behind by the LDP.

11 Software Special
No more excuses! It's time to teach your computer Japanese. Douglas Horn examines the current Mac vs. PC options and provides a summary of Japanese application software available in the US.

42 Interview with Takeuchi Akira, creator of *Garcia-kun*
Manga artist Takeuchi Akira has created something of a stir with his new series about a foreign laborer (外人労働者, *gaijin rōdōsha*) in Japan.

DEPARTMENTS 連載／コラム rensai/koramu

4 Letters & Bloopers The readers write.

7 Brand News Quick pickling.

16 A Taste of Culture: Elizabeth Andoh Japanese kitchen utensils are as distinctive as Japanese cooking.

20 Book Review Sakaiya Taichi's *What Is Japan?* (English translation of a Japanese best seller) is a prime example of the popular *Nihon-ron* ("theories about Japan") genre.

32 Basic Japanese: Stylized Kanji
Most kanji characters are actually highly stylized pictures. In the graphic arts, however, the process can go backward, and kanji are altered to take on the shape of the objects they represent. MANGAJIN presents a selection of these "visual puns."

88 Vocabulary Summary

90 MANGAJIN • MONO More stuff for study and fun.

94 Classifieds

MANGA 漫画 manga

28 *Calvin and Hobbes*, by Bill Watterson

30 *The Far Side*, by Gary Larson

38 *Tanaka-kun* • 田中くん, by Tanaka Hiroshi

40 *OL Shinkaron* • OL 進化論, by Akizuki Risu

42 *Garcia-kun* • ガルシアくん, by Takeuchi Akira

52 *Sanshirō no Koi* • 三四郎の恋, by Maekawa Tsukasa

63 *Kachō Shima Kōsaku* • 課長島耕作 (Part II), by Hirokane Kenshi

MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

As a free-lance translator back in the 1980s, I held out against computers as long as I could. I preferred to work on a typewriter. My typewriter had a correction key, but in practice, I would just keep on typing (with plenty of XXed out sections) and then scribble changes in pencil on the finished page. Finally, in 1987, my best client told me I would have to get a computer or they would not be able to send me any more work. That, in a way, was what lead to the creation of MANGAJIN.

At any rate, it's a fact that MANGAJIN would not be possible without computers and desktop publishing.

Our most recent reader survey showed that 86% of our readers owned or used a computer. (I'm embarrassed to say that the survey was done over a year ago, but if anything, we would expect that number to have increased.) For the other 14%—watch out! Your time may come sooner than you think.

In most issues we will keep the "Computer Corner" to a couple of pages, but we want to start including a Q&A department. We especially welcome stupid questions that even the editor can answer. Questions from people who have actually used a computer before will probably go to Douglas Horn.

For over three years, MANGAJIN has maintained the same old worn-out price, and I'm sure many of you have grown tired of it. In the next issue we will introduce our new price. To make the transition smoother for those who may find change unsettling, we will honor our old promotional offers through the end of this year.

Even at our new cover price of $4.95, I firmly believe that MANGAJIN is still a bargain. In our last survey (mentioned above), readers said they spent an average of 3.5 hours with each copy of MANGAJIN. Where else can you get three and a half hours of quality entertainment for only $4.95?

Vaughan P. Simmons

P.S. See page 7 for info on our new Basic Japanese book!

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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890
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MANGAJIN in class

In our special summer Japanese program which has just ended, we offered two experimental MANGAJIN classes. Nineteen intermediate level students signed up, and the reactions were so positive that we will add two special MANGAJIN classes to the Fall term regular schedule. We hope even more students will join us to make a third class.
T.I. MCCARTHY
The Japan-America Society
of Washington (D.C.), Inc.

In the next issue we'll publish more information on how the classes were organized and run for this bold experiment. If there are any other teachers out there using MANGAJIN, please let us know your methods, too.

Suspense-less drama

An interesting point in relation to the *Tanaka-kun* "Hannin" story from No. 27: Tanaka-kun says, "With suspense dramas you can usually tell who's guilty by the casting." Japanese friends tell me that in fact the "bad guys" are always cast from the same group of actors who only play "bad guy" parts, and so from the beginning of the *sasupensu dorama*, the viewers already know who the *hannin* is. Given this, many Japanese say that *sasupensu dorama* are boring. However, others counter that the most important part of enjoying drama is appreciating how the actors play their roles—freed from the worry of "whodunit," appreciating individual performances becomes that much easier. However, there's obviously a market for Western-style suspense drama, too.
DAVID EDWARDS
Fukuoka, Japan

Rising Sun

Like your review of Michael Crichton"s book *Rising Sun* in No. 18, Rebecca Mundy's review (No. 28) of the film drawn from that novel reflects your publications's reluctance to deal honestly with anything that might seem critical of Japan. This squeamishness is fundamentally detrimental to Japanese-American relations.
STAN HOCHMAN
New York, NY

Would you believe we have had comments from Japanese readers that some of our material was racist? Our goal is to strike a balance (without becoming boring), so I guess we'll continue to try to offend at least some people on both sides of the Pacific.

We really prefer the role of dispassionate observer and reporter—above the fray—but our writers, being more human, sometimes have a point of view, and we generally let them express it.

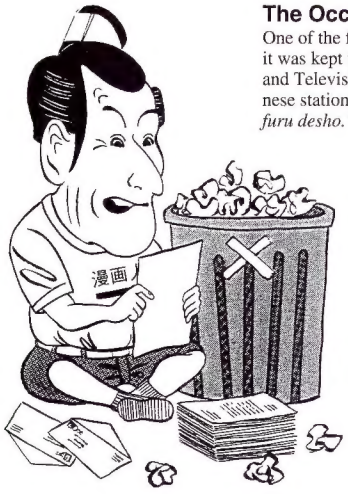
The Atlanta Option

What's this I see on the front page of the LA Times? I am a gay subscriber to your excellent magazine. But I will never *ever* send another check to Marietta, Georgia.
DON STORY
Long Beach, CA

The clipping with this letter was a story about the decision by Cobb County (of which Marietta is the county seat) to cut off all funding of the arts. This apparently grew out of an earlier plan to fund only art that supported traditional family values, and it is seen as a backlash against recent political gains made by homosexuals in Atlanta.

Actually, we'd love to move our offices to California or New York, but we just can't give up the cheap rent here in Marietta. Fortunately, we have maintained our PO box in Atlanta, so those who can't bear to send a check to Marietta can use this address: Mangajin, PO Box 49543, Atlanta, GA 30359.

BLOOPERS



The Occasional Blooper

One of the first things I did upon arriving in Japan was to purchase a radio. Primarily, it was kept tuned to the English language broadcasts of AFRTS (Armed Forces Radio and Television Service), but from time to time, for practice, I would tune in the Japanese stations. One morning, I heard my first Japanese weather report: *"Ichiji ame ga furu desho."* Meeting with a friend around noon, I remarked, "The weather forecasting system here is certainly advanced. They are predicting rain at one o'clock." Of course, my friend laughed and informed me that *"ichiji"* which does mean "one o'clock," has the meaning of "occasionally" in this context.

James L. Wayman
Pebble Beach, CA

Ultra Blooper

I originally began learning Japanese because of my interest in Japanese science fiction animation, so I am always interested in any new entries to the Bandai Super Video Collection. The package fronts are in Japanese, but there is always at least one line of English on the back. I picked up one tape recently that was entitled ウルトラ戦士スーパーミュージック (*Urutora Senshi Sūpā Myūjikku*, "Ultra-Warriors Super Music") on the front, so imagine my surprise when I turned it over and discovered that the title was given in English as "Ultra Worriers Super Music."

Judith D. Fisher
Northbrook, IL

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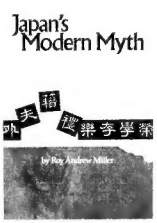

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BRAND NEWS

Innovative uses of the Japanese language

ぬかよろこび
Nuka Yorokobi
"Rice Bran Joy"

Nuka (糠, rice bran) is used in a variety of ways in Japanese households: for example, it's used to make the pickled vegetables known as *tsukemono* (漬物), or, more specifically, *nukazuke* (ぬか漬け). The problem is that *nuka* smells bad and is messy, so the people at Morinaga (better known for their candies) developed a product called *Nuka Yorokobi* to help housewives make *nukazuke* without the fuss and muss. Dissolve one package of *Nuka Yorokobi* in 2 cups of water, and soak cucumbers, eggplant, etc. overnight to get that "100 year pickle taste."

The word *nuka* is also used in various figurative ways, and the expression *nuka yorokobi* (*yorokobi* is a noun form of the verb *yorokobu*, "rejoice") is used to refer to "premature/unwarranted joy." In that sense, it's not such a good name for a product, but apparently the pun value was considered to outweigh any negative implications the word might have.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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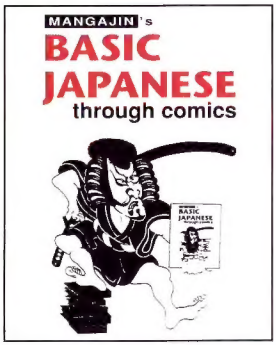

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Businessman 1: *Na,naiii!?*
*"**Wha,whaat!?**"*

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

The Yomiuri Shimbun, providing a morning circulation of 9.7 million and 4.7 million in the evening, is the most read newspaper in Japan. It is unquestionably the country's most prestigious and influential newspaper. Today, The Yomiuri Shimbun Satellite Edition can be read in the U.S., Canada, South America, and Europe via an undersea optical fiber communications cable across the Pacific, which enables our audience to read the news at zero time difference.

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

From the September 1 edition of the *Asahi*, this cartoon shows the new prime minister, Hosokawa, trying to restructure the public works budget, with little success. The current allocation, carefully balanced between five sectors, was worked out almost ten years ago under the guidance of political string-puller Kanemaru Shin (shown as the tree in our cartoon). Kanemaru is the one who reputedly accepted shopping carts full of money as political donations from various sources, including construction companies. Hosokawa says he wants to reform the budget structure to benefit consumers, rather than construction companies. Powerful special interest groups have kept the budget allocation more or less intact so far, and it will take Hosokawa some time to make changes in the old established structure from the Kanemaru era.

On Tree: '94 公共 事業 予算
Kyūjūyon Kōkyō Jigyō Yosan
1994 Public Works Budget

Hosokawa: 大ナタを 振るいたかった ん だが...
Ōnata o furuitakatta n da ga...
ax (obj.) wanted to swing/wave (explan.) but
"I really wanted to wield the big ax, but..."

Kanemaru-tree: ま、来年 だ な
Ma, rainen da na.
well next year is (colloq.)
"Well, it'll be next year."
→ **"Well, maybe next year."**

Caption: 古い 枝ぶり そのまんま... か
Firui edaburi sono manma... ka
old tree shape in that state (question)
The old tree shape: as it is.
→ **So, the tree keeps its same old shape.**

山田 紳
Yamada Shin
(Name of the Artist)—a "pen" name

- *furuitakatta* is the past form of *furuitai,* the "want to" form of *furuu* ("swing/wield"). *Ōnata o furuu* is literally "wield the big ax," meaning, "make drastic cuts (in the budget, etc.)"
- *eda* means "branches" and *-buri* is a suffix meaning "manner/style," so *edaburi* is a word referring to the shape of a tree.
- *sono manma* is a colloquial version of *sono mama* "as is/in that state"→ "same old (shape)."
- The question particle *ka* is mostly rhetorical here. This is an example of the question form being used as a kind of self-confirmation of what one has figured out/observed, something like "So it's . . . , is it?/I guess." The delay before *ka* adds a feeling of disappointment/let down.

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LogoVista E▶J

ロゴヴィスタ

TRANSLATION SUPPORT SYSTEM

English to Japanese Translation Software

Growing ties between the United States and Japan have created a great demand for the translation of English-language documents into Japanese, yet translation projects can be costly and time-consuming. Recognizing the need to increase the speed and reduce the cost of translation, Language Engineering Corporation has developed LogoVista E to J.

LogoVista E to J can be used to translate a variety of English-language documents into Japanese: product literature, technical articles, news, and correspondence. By using LogoVista E to J, translators can increase productivity and ensure consistency of terminology.

Comprehensive, State-of-the-Art Dictionaries

High-quality machine translation demands superior dictionaries. Drawing on authoritative references such as the Oxford English Dictionary and Roget's International Thesaurus, LogoVista E to J's Main Dictionary includes more than 100,000 entries covering the most frequently used English words.

The Main Dictionary can be supplemented by Technical Dictionaries and User Dictionaries. Nineteen Technical Dictionaries, which contain a total of over 415,000 business, scientific, and technical terms, are currently available. Users can also build custom User Dictionaries to meet their individual needs.

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LogoVista E to J draws on an extensive tradition of translation system development – over thirty years of pioneering research. Working together closely, a team of Japanese and American linguists has incorporated the latest advances in English analysis and Japanese synthesis into LogoVista E to J.

The Ability to Learn

LogoVista E to J's Translate Interactive feature allows users to choose an alternative translation of a word, a phrase, or an entire sentence. The system records the choices made by users through the Translate Interactive feature and uses that information to influence future translations. In this way, the system is customized as it is used.

An Easy-to-Use Interface

LogoVista E to J's basic functions can be learned quickly. Pull-down menus and a comprehensive help function reduce the need to refer to manuals.

Hardware and Software Compatibility

Versions of LogoVista E to J are available for the Macintosh, for Windows, and for UNIX workstations. LogoVista E to J can be used in conjunction with English and Japanese word processing software on both personal computers and UNIX workstations.

Language Engineering Corporation
385 Concord Avenue, Belmont, MA 02178
Tel. (617) 489-4000 Fax (617) 489-3850

When MANGAJIN did its first Japanese Software Special back in September 1990, we found less than 20 Japanese software products available in the US. This time we came up with over 120. The list includes word processors, translation programs, spreadsheets, desktop publishing applications, and loads of fonts—and none require special hardware to run. In fact, there is so much Japanese software readily available in the US today that you no longer have any excuse for not getting that Japanese letter, report, or newsletter written, laser printed, and out the door. Our software special has two parts.

PART 1—No More Excuses: Its Time to Teach Your Computer Japanese

Douglas Horn explores the basics of computing in Japanese, comparing the MacIntosh and PC approaches, and then makes recommendations for getting started from scratch.

PART 2—MANGAJIN's Definitive Guide to Japanese Application Software in the US

The second part of our special is a guide to over 120 Japanese software products available in the US, including descriptions, requirements, sources and prices. The guide is based on information furnished by developers, distributors, and retailers. The descriptions are only meant to be informative, and should not be taken as recommendation for any particular product or reseller.

You will see different prices from different sources in the listing, but keep in mind that price should not be your only consideration. You should try to determine which sources can provide you with the support you need—and remember that availability is also an issue.

No More Excuses!
It's Time to Teach Your Computer Japanese

by Douglas Horn

WHERE DO I START?

If you just need basic word processing, some of the applications in our list will run on an ordinary US computer with an ordinary US operating system. But if you're serious about working in Japanese on the computer, and need more advanced functions—like desktop publishing—you'll need a Japanese operating system.

The operating system is the basic set of instructions that tell the computer how to respond to the signals coming from the keyboard, including what messages to display on the screen. It's possible to work in almost any language on almost any computer, if you have the right operating system. Applications, on the other hand, are designed for a specific task, such as word processing, illustration, desktop publishing, and so forth.

MACINTOSH SYSTEMS

In the US, Macintosh users have long had a leg up on PC users in the Japanese computing arena. KanjiTalk (the Japanese operating system for the Macintosh) was released in North America several years ago. Unfortunately, Apple sold KanjiTalk only through a small number of authorized resellers, some of which gave poor user support, if any.

KanjiTalk users still have to rely on their authorized resellers for support, but Apple's Japanese Language Kit (JLK—reviewed in Mangajin #27) is more readily available, and is supported via Apple's main support number (800-767-2775). A recent test call resulted in a ten minute wait before being told that a JLK support person would have to return my call, but they did have the right answer!

Macintosh users who want to teach their computer Japanese have two choices of operating systems: KanjiTalk 7.1, selling for $700 or JLK at $250. KanjiTalk includes seven TrueType fonts to the JLK's two, and KanjiTalk turns a Macintosh into a Japanese system, including Japanese menus, help and error message, where the JLK runs Japanese extensions over a standard US system, keeping everything but the Japanese applications in English.

Those who use their Macs for Japanese publishing or other professional activities should stick with KanjiTalk—the extra fonts and lack of application conflicts will make the system worthwhile. Occasional users of Japanese applications, on the other hand, would do well to use the JLK. The English manual, menus, and tech support will ease their lives considerably, and if the two TrueType fonts are not enough, there are several third party fonts to choose from.

Japanese printers, with Kanji fonts in ROM, are now finally available in the US, but unless you are doing a lot of printing, or need high quality output (600 dpi or above) you don't need one. Adobe Type Manager (ATM-J) will allow the Macintosh to print to standard laser printers.

PC COMPATIBLE SYSTEMS

The appearance of DOS/V in the US market a couple of years ago was a major step in putting IBM compatible PCs on equal footing with Macs. DOS/V is available from several vendors for as little as $165. Unfortunately, DOS/V still does not support Japanese printing on US. printers. Fortunately, Microsoft Windows 3.1J is now available. Windows 3.1J requires DOS/V 5.0, but it will support Japanese printing to any Windows compatible printer.

What's more, Windows 3.1J has a built-in front end processor that looks and works very much like Apple's 'kotoeri' kana/kanji conversion program included in KanjiTalk 7.1 and JLK. Windows 3.1J also includes several utility programs, including Write-J, a simple word processor.

Windows 3.1J prints to any Windows-compatible printer, and like JLK, includes two Japanese TrueType fonts. It runs either Japanese or English Windows applications, but some users will choose to have a copy of both versions on their hard drive, because Windows 3.1J does get slowed down by the Japanese TrueType fonts, especially with type sizes over 12 points.

Windows 3.1J gobbles quite a bit of hard drive space, and adding Japanese fonts just compounds the problem. But its benefits, such as the ability to run so many applications, and the best Japanese printing you've ever seen from a normal PC and printer far outweigh its disk drive gluttony.

MAC vs. PC

Most people who already own a computer are probably not interested in what is available for the other platform. Mac users will stick with Apple to their last byte, and PC users are no different. But if you don't have a computer yet, and need to run Japanese applications, which system should you buy?

Until a few months ago, this was a no-brainer—Mac was the answer for Japanese computing. The release of Windows 3.1J, however, has forced users to rethink the conventional wisdom.

Microsoft Windows 3.1J and Apple's Japanese Language Kit are remarkably similar packages. Each contains two TrueType Kanji fonts, both use a similar interface, and each sells for a similar price. (though Windows J will cost a bit more when DOS/V 5.0's price is included.)

Even with Apple's recent price cuts, a Macintosh computer is still more expensive than a similarly powered PC clone. But Macs have always lost on price; people buy them because they are simpler to use. But unless low prices or plug-and-play capabilities are overriding issues for you, the two are a wash.

In Japanese computing, as in other computing arenas, the Mac versus PC question eventually comes down to software. The Macintosh currently has more Japanese applications available, and is Japan's fastest growing computer platform. But there are a wealth of Windows applications currently being localized for Japan. The Mac edge in available software is narrowing every day, and who will have the better software selection in the future is anyone's guess.

The question often comes down to the way the computer will be used. The Macintosh definitely has some innate advan-

(continued on page 85)

MANGAJIN'S Definitive Guide to Japanese Application Software in the US

Go with what you know! *With a list of over 120 software products it's not possible to review each one and make specific recommendations. In selecting a product, one of the best approaches is to use the Japanese version of an English language product that you are familiar with, assuming one is available. Japanese versions of programs generally keep their menus and commands true to the original English versions. This can save the users the hassle of trying to search Japanese menu commands that are often abbreviated, or written in unfamiliar technical language. One note: just because you are running matching English and Japanese versions of the same program, don't expect files to be compatible between them. Often they are, but many times they are not. Japanese PageMaker, for example can read English PageMaker files, but the reverse is not true.*

PRICES AND SOURCES

Prices and sources are given for all products in this listing. Sources are abbreviated as follows.

C&T=Cheng & Tsui Company
CLR=Character Language Resources
CCIC=CCIC
PRC=Pacific Rim Connections, Inc.
PSP=Pacific Software Publishing, Inc.
QTC=Qualitas Trading Company
SS=SystemSoft

Addresses and telephone numbers are provided at the end of the listing.

SYSTEM SOFTWARE

—Mac—

Apple Japanese Language Kit (JLK)

Allows users to run Japanese applications without converting entire system to Japanese. English manual and support provided by Apple. Includes two fonts. Requires: 4MB RAM (more recommended); 20MB hard disk space; System 7/7.1 or higher; 1.4MB floppy drive. Sources: SS, QTC: $249; CCIC: $235.

KanjiTalk 6.07

Japanese language operating system with menus in Japanese. Supported by authorized resellers only. Requires: 2MB RAM; hard drive; 1.4MB floppy drive. Sources: CCIC, SS: $250.

KanjiTalk 7.1

Japanese language operating system with menus in Japanese. Supported by authorized resellers only. Requires: 2MB RAM; hard drive; 1.4MB floppy drive. Sources: SS: $699. CD-ROM version—CCIC: $590.

—PC—

DOS/V 5.0

Japanese operating system based on IBM's PC DOS; supports English DOS applications and many Japanese applications. Requires: 286 or higher CPU; VGA display; 1MB RAM. (2MB recommended). Sources: CCIC, SS, C&T: $165; PSP:$195; PRC, QTC: $230.

Microsoft Windows 3.1J

Allows user to run US and Japanese Windows applications. Two Japanese TrueType fonts and several standard utilities included. Requires 386 or higher CPU; VGA display; 2MB RAM (4MB recommended); DOS/V 4.0 or higher; VJE Gamma front end processor; US keyboard driver for non-Japanese keyboards. Sources: SS, PSP: $215; PRC, QTC: $250; CCIC: $190. C&T w/US keyboard driver: $280, w/o US keyboard driver: $250. CD-ROM version—SS: $205; PSP: $215.

WORD PROCESSORS

—Mac—

Claris MacWrite II J 1.1v3

Claris' flagship word processor adapted to handle Japanese. Includes features culturally localized for Japan. Requires: 8MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC: $500; SS: $525; PRC: $499.

EG Word 5.0

Japanese word processor; includes front end processor, EG Bridge 5.1. Includes 60,000 entry dictionary. Japanese documentation only. Requires: 2MB RAM; KanjiTalk 2.0 or later, or Apple Japanese Language Kit. Sources: CCIC: $495; SS: $565; PRC: $545; C&T, QTC: $599.

EG Word Classic 1.1

"Light" version of EG Word for 68,000 CPU Macintosh machines. Includes EG Bridge 5.0 front end processor. Japanese documentation only. Requires: 2MB RAM; JLK or KanjiTalk 2.0 or higher. Sources: CCIC: $239; SS: $285; PRC, C&T: $295; QTC: $299.

Dynaware MacWord 2.0

For business documents; includes many DTP features such as write-vertical, master page layout, etc. Package includes MacVJE front end processor. Requires: 4MB and hard drive; KanjiTalk 6.07 or 7.1 or JLK. Sources: CCIC: $475; SS, QTC: $480.

Nisus Solo Writer v.1.32

Japanese word processor with extensive drawing capabilities. English and Japanese documentation. Requires: 4MB RAM; KanjiTalk 6.0.7 or later or Apple's JLK. Sources: CCIC: $370; SS. QTC: $395; PRC, C&T: $495.

Nisus 3.4L (Japanese)

Full-featured word processing and graphics program. Allows multiple language input. "L" means "limited flag additions," which enables you to enter text in languages that use the standard roman character set. For Japanese requires: Mac Plus or higher; System 6.05 or later; KanjiTalk 6.07 or higher or JLK. Sources: CCIC: $370; SS: $395.

Turbowriter J 1.1

Japanese word processor with full Japanese text style support, including furigana. Imports Japanese text, and exports to DTP applications. Requires: MacPlus or better; 2MB hard disk space; System 4.1 or higher; JLK or KanjiTalk; QuickDraw or PostScript compatible printer. Sources: PRC, C&T: $395.

Turbowriter 2.2

Japanese-English business word processor. Requires: 2MB RAM (4MB for System 7); 650K hard disk space; JLK or KanjiTalk 6.07 or later. Source: SS: $295.

UpWord 1.3s

Basic Japanese word processor for Macintosh. Requires: 2MB RAM; KanjiTalk 6.0.4 or later. Source: Jeffrey Turnbull, PO Box 517, Fairfield, IA 52556. Tel. 515-427-1990

WordPerfect 2.2J for Mac

Full-featured Japanese word processor; many graphic manipulation features. Requires: Mac Plus or above; 1.2MB RAM; 5MB hard disk space; JLK or KanjiTalk 6.0.5 or higher. Source: WordPerfect Corporation: 801-225-5000.

—PC—

EW+ 3.0

Full-functioned DOS Japanese word processor for IBM PS/2 and AT compatibles. Will print Japanese to US printers. 45,000+ entry dictionary. English manual optional. Requires: EGA or VGA display; 2MB+ hard disk space; DOS 3.0+. Sources: AT & PS/2 versions PRC, C&T, QTC: $695. XT version—PRC: $695. w/ English Manual—C&T: $740.

Ichitaro 4.0 for DOS/V 5.0

A version of Japan's best-selling software application. Provides bitmapped fonts only, but is compatible with files created in the NEC version of Ichitaro. Requires: DOS/V 5.0 or later. Sources: CCIC: $620; PRC, QTC: $680.

JWP 1.01

Japanese word processor for US Windows 3.0 or later. WYSIWYG word processing. Requires: EGA or VGA display; 5MB hard disk space; MS Windows 3.0 or later; DOS 3.0 or later. By Stephen Chung (Internet or GEnie), free. (See MANGAJIN #28.)

KanjiWORD for Windows

Japanese word processor for US Windows. Includes screen and printing fonts, but also supports TrueType or PostScript. On-line English help, built-in front end processor, pop-up E-J dictionary. Requires: EGA or VGA display; US Windows 3.0 or later; DOS 3.0 or later. Source: PSP: $295.

KCOM 2

Japanese word processor with communications and fax sending capabilities. Includes Japanese font, and a variety of English fonts. Requires: IBM AT compatible computer; fax modem. Source: Kureo Technology: $350.

Microsoft Word for Windows 5.0J

Full-featured Windows word processor includes English spell-checking, graphics tools, grammar-checking and thesaurus. Also includes three Japanese True Type fonts. Requires: 386sx or higher CPU; 4 MB RAM; 5MB hard disk space (12MB recommended); MS DOS/V 5.0; MS Windows 3.1J. Sources: CCIC: $520; C&T, QTC: $580.

MOKE 2.1

DOS Japanese word processor for IBM & compatibles. Prints to standard printers. Includes two fonts. Requires: CGA, EGA, or VGA display; 4MB hard disk space; DOS 3.0 or later. Source: KiCompWare: 612-773-8621: $70. (See MANGAJIN #28.)

NJStar 2.1J+

DOS Japanese word processor for IBM & compatibles. Prints to standard printers. Includes 24 bit font, mouse support. Requires: EGA or VGA display; 3.2MB hard disk space; DOS 3.0 or later. Source: Hongbo Data Systems: $50. (See MANGAJIN #28.)

Smart Characters for Students 2.5

Japanese/Chinese word processor for IBM & compatibles. Creates hypertext documents. Displays furigana over kanji. Over 7,700 kanji included. Requires: EGA or VGA display; 3MB hard disk space; DOS 3.0 or later. Source: Apropos Inc.: $100. (See MANGAJIN #28.)

WordPerfect J for DOS/V 5.0

Full-featured Japanese word processor with text and graphic handling abilities. Mouse support, pull-down menus, and other features supported. Requires: DOS/V 5.0. Source: Q: $750.

Yukara AT

DOS Japanese word processor for IBM AT, PS/1, PS/2 or compatibles. Allows simultaneous editing of two documents, and vertical text. Includes seven fonts. Prints to Japanese printers or HP compatible printers. Requires: EGA or VGA display; 3.5MB hard disk space; DOS 3.0 or higher. Sources: Full version—PRC. C&T: $520. Mini version: C&T: $390.

DESKTOP PUBLISHING

—Mac—

Aldus Kanji PageMaker 4.5J

Japanese version of the well-known DTP application. Supports vertical or horizontal writing, separate English and Japanese kerning, Japanese line break rules, and various Japanese word processors. Requires: 4MB RAM; JLK

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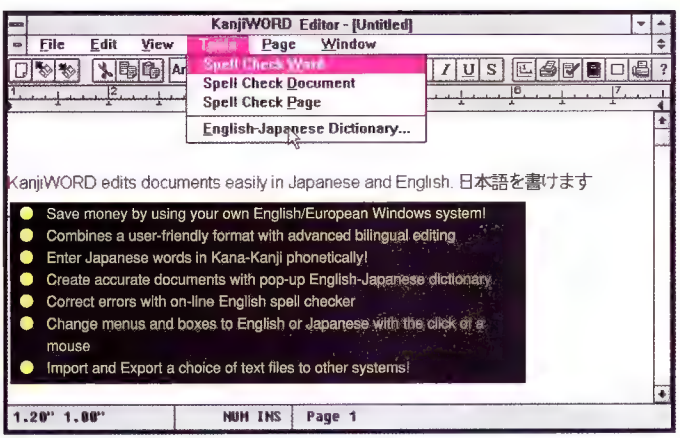
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or KanjiTalk 6.0.7 or later. Sources: CCIC: $995; SS, PRC, QTC: $1,139.

EG Book 1.6

Japanese desktop publishing program designed to work with EG Word. Supports vertical or horizontal text, graphic images, and text wrapping. Requires: 4MB RAM; KanjiTalk 6.0 or later, or Apple JLK. Sources: CCIC: $550; PRC: $799.

EG Bundle

Includes EG Word, EG Bridge, and EG Book. Requires: 2MB RAM; JLK or KanjiTalk 2.0 or higher. Sources: CCIC: $785; SS: $935; PRC: $895; C&T: $799; QTC: $995.

EGForm v1.0

Used to create business forms. Includes EG Bridge 5.2. Requires: KanjiTalk 6.07 or 7.1; hard drive. Source: CCIC: $590.

Quark XPress 3.11J

Japanese version of the popular DTP application. Requires Macintosh Plus or higher; 8MB RAM; 20-40MB hard disk space recommended; KanjiTalk 7.1 or later. Sources: CCIC: $1450; SS, PRC: $1,595.

—PC—

Aldus PageMaker 3.0 J for Windows

Windows version of the well-known DTP application. Supports vertical or horizontal text, separates English and Japanese kerning, Japanese line break rules, and various Japanese word processors. Requires: Windows 3.0J/3.1J. Sources: PRC: $1,800; QTC: $1,579.

Bikan JALM 2.2

DTP application for MS Windows. Includes five fonts. Supports all windows printers. Requires: 640K RAM; MS Windows 3.0 or later. Sources: PRC, QTC $695.

Brushwriter New Series

Page layout application. Prints to HP and Epson compatible printers. Requires: EGA, VGA, or Hercules display; 640K RAM (2MB recommended); 5MB hard disk space for Font Card Version, 24-35MB for Soft Font version. Sources: Font Card version—C&T, QTC: $1,495. Soft Font version—C&T, QTC: $995.

UTILITIES

—Mac—

Adobe Streamline J 1.2

Font manipulation utility to convert bitmapped images into PostScript images (scale more easily/require less disk space than bitmaps). Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Source: CCIC: $275; SS, PRC: $295.

Context/EDF

Converts EGWord documents to and from Ichitaro version 3 format. Requires: Macintosh Plus or higher (PC version also available; call dealer for info). Sources: CCIC: $250

EG Bridge 5.2

Japanese front end processor for kana to kanji conversion. Converts whole sentences. Main dictionary contains 80,000 entries, including *gairaigo*. Requires: *(Call dealer for info.)* Sources: CCIC: $160; SS: $175; QTC: $180.

EG Talk 1.4

Communications application for English or Japanese. Supports Japanese character input, transmission, and retrieval. Requires: *(Call dealer for info.)* Sources: CCIC: $340; SS: $365; QTC: $380.

Mac VJE 2.1

Front end processor for kana/kanji conversion. Requires: 2MB RAM; KanjiTalk 2.0 or later. Source: C&T: $249.

Mac VJE 2.5

Japanese front end processor with 80,000 word dictionary. For use with KanjiTalk 6. Requires: Mac Plus or higher; 4MB RAM; hard disk. Sources: CCIC: $160; SS: $180.

Mac VJE Gamma 1.0

Same as above for use with KanjiTalk 7. Requires: Mac Plus or higher computer; 4MB RAM; hard disk; KanjiTalk 7.0 or later. Sources: CCIC: $160; SS: $180.

(continued on page 24)

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家庭用品
Katei Yōhin

Japanese kitchens are home to a dizzying array of unusual kitchen utensils and appliances.

by Elizabeth Andoh

Not meaning to belittle the talent required to produce fine cuisine, what often lies behind the artistry of Japanese food preparation is a wide range of cleverly designed implements. Actually, it is the combination of skill and tools that enables the Japanese cook to create the fabulous special effects we so admire. Trying to classify the incredible variety of *ryōri dōgu* (料理道具, kitchen equipment) and *katei yōhin* (家庭用品, household gadgets) found in contemporary Japanese kitchens is a daunting task, especially since decorative and practical considerations frequently overlap.

In a recent informal survey I took of my Japanese in-laws' and neighbors' kitchen drawers and cabinets, I found that cutting, slicing, grating and grinding devices accounted for about a quarter of the total clutter. Another 25 percent of the tools seemed devoted to making food preparation more convenient and the resulting food more attractive. In this latter category I include a wide variety of implements: molds for shaping rice, assorted gadgets such as *gyōza* (ギョーザ, dumplings) stuffing presses, egg boiling timers (submerged with the boiling eggs, these devices change color to indicate degree of hardness or softness), as well as bowls, strainers, and ladles.

In households with young children, rice molds to shape *omusubi* (おむすび, stuffed rice balls) into cars, trains, rabbits, and pandas continue to be popular (my daughter, Rena, was particularly fond of pandas when she was in *yōchien* 15 years ago). Similarly, I was fascinated to see that there are now special gadgets that accomplish what I used to do with an ordinary knife; these wiener sausage cutters insert shallow slits in strategic locations so that when the sausage is boiled or sauteed it takes on the shape of a crab, octopus, penguin or tulip. Clearly, the Japanese interest—and pleasure—in visually exciting food is cultivated from a very early age.

Most of the remaining paraphernalia I saw in Tokyo kitchens related in some way to food preservation or energy use. This included major appliances such as refrigerators, hot water making machines (both *yuwakashi-ki* 湯沸かし器 for hot tap water and *potto* ポット thermoses for hot water for beverages such as tea), and rice cookers and warmers. Also included in this category are special devices such as vegetable pickling pots and fish dehydrating sheets, *otoshi-buta* (落とし蓋, "dropped lids" used to efficiently and effectively simmer, braise and poach foods) and *mushiki* (蒸し器, woven baskets used to steam foods). In addition, at least one drawer or shelf in every kitchen was filled with rolls of clear plastic wrap and foil, tea towels *(ふきん, fukin)*, and plastic containers for storing leftovers.

Not everything I saw jammed into drawers, piled on shelves or hanging from hooks was directly related to food. There was a dizzying array of products designed to combat unpleasant smells, unwanted bugs, mold from dampness, and bags, cans and other containers to separate regular household waste (生ごみ, *nama gomi,* collected three times a week) from non-biodegradable garbage (分別ごみ, *bunbetsu gomi,* collected only once a week). Garbage disposal is a major problem in Tokyo, as it is in any bustling metropolis, and until manufacturers change their packaging techniques to eliminate plastics and other environmentally damaging materials, no real progress will be made.

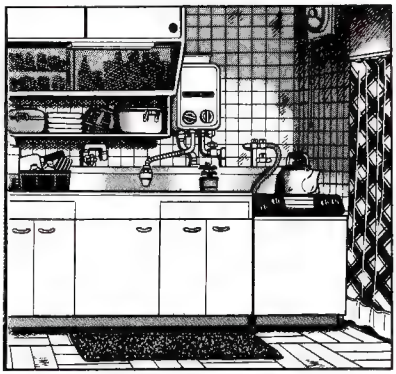
Made from wood and bamboo, *mushiki* are designed to sit on top of an ordinary pot and are used for steaming foods.

© Abe & Kurata / *Aji Ichimon-me*, Shogakukan

• belittle = 過小評価する *kashō hyōka suru* • implements = 道具 *dōgu* • a daunting task = ひるませる仕事 *hirumaseru shigoto* • clutter = ごった返した物の山 *gottagaeshita mono no yama* • gadgets = 小道具 *kodōgu* • paraphernalia = 備品 *bihin* • a dizzying array = 目がくらむほどずらりとそろった *me ga kuramu hodo zurari to sorotta* • biodegradable = 土に還元可能な *tsuchi ni kangen kanō-na* • jumble = ごちゃごちゃ寄せ集めた様子 *gocha-gocha yoseatsumeta yōsu*

In contrast to the cramped jumble of the typical Japanese home kitchen, American domestic interiors seem sleek and spacious. Some of the more striking differences include the size and configuration of refrigerators and ovens. Comparing contemporary homes in both countries for a "typical" family of 3 or 4 people, Japanese appliances occupy about one-fifth the space of their American counterparts, and have numerous compartments with multiple functions, each with its own thermostatic setting. Although most Japanese housewives would probably enjoy having larger refrigerators and freezers, until the cost of living space and domestic energy (gas, electricity) is drastically reduced, I don't think you'll see any significant changes. Ovens, although nice to have, are not essential to making Japanese food. Most ovens sold in Japan are a combination of microwave-and-convection type with extremely limited interior space.

Another obvious difference in kitchens is the absence (in Japanese homes) or presence (in American homes) of dishwashers which, I suspect, may be one of the reasons that colds are so frequently passed from one family member to the next in Japan despite the careful wearing of face masks. (Cold germs can linger on chopsticks and tea cups after being washed in only lukewarm water.) Here again, consumer concern over space and energy costs discourage manufacturers from devel-



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This manga scene of a typical Japanese kitchen includes a *yuwakashi-ki* (center), a wall-mounted "instantaneous" water heater—there is no bulky tank like those found on American water heaters.

• sleek = 格好いい／粋 *kakkō ii/iki* • striking differences = きわだった相違点 *kiwadatta sōiten* • configuration = 構成 *kōsei* • drastically = 大幅に *ōhaba-ni* • lukewarm water = ぬるま湯 *nuruma-yu*

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Three of the many specialized knives used by Japanese cooks: (*l-r*) *yanagiba, deba-bōchō, na-kiri bochō*

oping a dishwasher designed to accommodate the small and asymmetrically shaped tableware used in most Japanese households.

Are there any Japanese kitchen implements that might enhance an American kitchen? During the many years I taught Japanese cooking in Tokyo and the U.S., three seemed to consistently fascinate and intrigue my Americans students—knives, *suribachi*, and *otoshi-buta.*

Historically, Japanese knives come in four configurations—the long, sword-like *yanagiba* (柳刃, literally "willow blade"), the broad, squarish *na-kiri bōchō* (菜切包丁, literally "vegetable-cutting" cleaver), the hefty, pointed *deba bōchō* (出刃包丁, the "blade that protrudes"), and the dagger-like *kodeba bōchō* (小出刃包丁, "small protruding blade"). Although similarly shaped knives are used in many cultures, one distinctive feature of traditional Japanese blades is their asymmetrical cutting edge—finely honed on one side while lightly filed and polished on the other; all cooks are presumed to be right-handed (indeed in Japan the only two professions in which left-handedness is perceived to be an advantage is in baseball, and playing a string instrument such as the violin). In the hands of a skilled sushi chef the long, very sharp *yanagiba* makes slicing sashimi seem a cinch. Likewise, the ease with which broad, gossamer-thin sheets of radish, cucumber and carrots peel away from *na-kiri* knives (wielded by trained chefs, that is) makes most home cooks envious. Although no easy "sashimi slicer" has yet come to market, there are several types of *katsura muki-ki* かつらむき器, that enable near-novices to make beautiful broad peels

• asymmetrically shaped = 非対称型の/形が不規則な *hitaishōgata no/katachi ga fukisoku-na* • intrigue = (～の)興味をひく (～*no*) *kyōmi o hiku* • a cinch = ちょろい/容易なこと *chorot/yōi-na koto* • gossamer-thin = 極めて薄い *kiwamete usui*

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Otoshi-buta ("dropped lids") are used in the Japanese kitchen for boiling delicate or light-weight foods.

and thread-thin shreds.

When it comes to grinding, the traditional tool in Japan has been the *suribachi* (すり鉢, literally, the "grinding bowl"). Probably several thousand years old, the earliest picture that remains in Japanese archives of this important piece of kitchen equipment is a 14th century scroll in which a grooved, ceramic mortar and a thick, bumpy pestle (probably made from *sansho* [山椒, "prickly ash"]) is seen in use. Ideal for grinding toasted sesame seeds to paste as well as mashing fish and meat mixtures, the *suribachi* is also the best tool for creaming butter and sugar. Western-style food processors (referred to as *fūdo katta* フードカッタ, "food cutter" in Japanese) have captured the interest of a few home cooks but, by and large, these foreign-inspired electric tools remain in professional kitchens.

Another interesting implement seen in the same 14th century scroll is the *otoshi-buta,* or "dropped lid." This circular slice of wood with a ridge-like handle across its diameter does not rest on the rim of the pot, but rather sits directly on the simmering food. These lids, typically two centimeters smaller in diameter than the pots with which they are used, accomplish a variety of tasks. While keeping the top surface of the food moist, excess cooking liquid can evaporate, thus intensifying the flavor. When fish or delicate vegetables are poached or braised with the help of *otoshi-buta*, they do not need to be turned or flipped since the cooking liquid bubbles against the lid to ensure even coloration and seasoning. Since *otoshi-buta* are made from wood, they don't stick to the food the way a metal lid might. Finally, dropped lids are especially useful when boiling foods (such as corn on the cob or hot dogs) that tend to float to the top no matter how much, or how little, liquid there is. The weight of the wooden lid is sufficient to keep the food submerged, but not so heavy as to bruise it.

As may have been obvious from my erratic editorial schedule, I've recently resettled in Japan after a 13 year stint in New York. My next piece, however, will focus on an American phenomenon: Japanese breakfast menus in American hotels.

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PO Box 7119, Marietta, GA 30065-1119

• archives = 古文書 *komonjo* • scroll = 巻き物 *makimono* • simmer = コトコトと煮る *kotokoto niru* • intensify = 強める *tsuyomeru* • submerge = 沈める *shizumeru* • erratic = 不定な *futei-na* • stint = 謂仁 *taizai*

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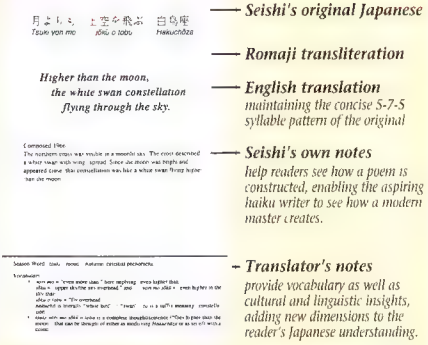
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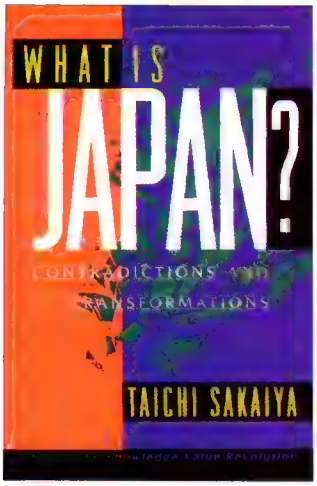


What is Japan?,

Sakaiya Taichi. New York: Kodansha, 1992. 252 pages, $25.00 (hardcover).

reviewed by

Richard Matthews

This is the latest in a long line of *Nihon-ron* 日本論 ("Theories About Japan") books. Concocting these theories is something of a national pastime in Japan, and this book provides the western reader with a good example of that manifestation of the Japanese psyche. Be forewarned, however, that Sakaiya's book is a combination of original insights, worn-out clichés, and pop anthropology—perhaps typical of the genre.

In these heated times, both Japanese and Americans badly need something that would answer this book's title question, without deteriorating into either a nationalist polemic or a specious defense. Taichi Sakaiya has attempted to produce just such a work—one that seeks not to accuse or to excuse, but simply to explain. At times, he succeeds. A former MITI man, he is candid about the role of government in the country's postwar recovery and rise. But he also makes very clear that government policies and actions are not the whole answer: "Modern Japanese politicians, bureaucrats, and business leaders do not sit down together to craft national plans. They never have."

Sakaiya lays bare the "secrets" of Japanese management, showing how they contributed to the excellence in mass-production manufacturing that he says is the main reason for Japan's meteoric rise. But he also explains why Japanese management techniques can lead to stultifying inefficiencies in other fields. His account of the government's historic role in helping farmers is a persuasive explanation for the noted deference of modern Japanese to government and other authority. His account of the evolution of *honne* and *tatemae* as essential elements of official power is nearly brilliant.

But the soul of the book is Sakaiya's intention to paint a coherent portrait of a people following an inexorable path of culture, hewn from their particular experiences and circumstances. Here, he is much less successful than a reader might wish.

His first problem is the frequent use of clichéd assertions that almost everyone has heard and that, in some cases, arguably aren't even true. He contends, for example, that the education system "eliminates all pleasure from school life." As tough as Japanese schools are, no one who has ever visited them could honestly purvey such hyperbole. As evidence of Japan's equitable distribution of wealth, he insists the country has no beggars: "They do not exist." This is, at best, a mild deception. Tokyo's trains stations are filled at night with homeless vagrants, although it is true that they do not beg passersby for money.

Worse, perhaps, are the inconsistencies and contradictions that arise within Sakaiya's own arguments. Sometimes they are trivial: he argues that culture has caused the Japanese to shun materialism and to prefer simplicity, yet elsewhere he says Nara-era people were fond of ostentation, and those of the Warring States period were materialistic.

Other contradictions are more serious. The core of his explanations for Japanese behaviors is his apparent belief that culture, once formed, is immutable and very nearly all-powerful, controlling everything people think and do. He takes the reader back to the 700s and beyond to explain behaviors of the 1990s. Yet, after having described Japan's well-known lifetime employment and company loyalty as the product of long tradition, he later discusses the "casual labor" system of industrial workers of the prewar years. "In the thirties, Japan had the highest rates of labor turnover in the world. Employees were fired regularly and had no legal protections." This is clearly a radical change in societal values and behavior, yet he apparently does not feel that it attacks his underlying argument.

Sakaiya cannot resist repeating many of the ritual incantations that everyone makes regarding the origins of Japanese culture—it is an isolated country, its customs were formed by rice-growing, etc. He goes further than most in trying to give evidence to support these notions, but is not always wholly convincing.

His long excursion into "pop" cultural anthropology and armchair sociology often produces some rather unusual theories. According to Sakaiya, the

• nationalist polemic = 愛国主義的論難 *aikoku shugi-teki ronnan* • specious defense = もっともらしい弁護論 *mottomorashii bengoron* • candid = 率直な *sotchoku-na* • meteoric rise = はっとした *patto agatta* • stultifying inefficiencies = 「他方面での功績を　台なしにまる非能率 *ttahōmen de no kōseki o dainashi ni suru hinōritsu* • deference = 服従 *fukujū* • inexorable = 曲げられない *magerarenai* • cliched assertions = 紋切り型の主張 *monkirigata no shuchō* • purvey such hyperbole = そんな誇張を伝える *sonna kochō o tsutaeru* • inconsistencies = 非一貫性 *hiikansei* • contradictions = 矛盾 *mujun* • immutable = 不変 *fuhen* • ritual incantations = 儀式的な決まり文句 *gishikiteki na kimari monku*

Japanese never domesticated horses or other animals, so they never developed a feel for dominating human beings; thus there was no slavery. Yet surely the feudal structure of ancient Japan required a significant ability to "dominate" people; this was a country, after all, in which members of the samurai class had the legal right to strike down any peasant who offended them in any way.

Sakaiya misses the mark particularly widely when he gets into religious issues. His long discourse on the Japanese willingness to believe in multiple religions shows that he doesn't truly grasp the meaning of "belief" for other peoples.

Related to this questionable understanding of religious thought is the assertion that medieval scientists were often burned at the stake as witches because they wanted to increase material wealth. Apparently, Sakaiya not only doesn't understand why the church went to such extremes to protect its dogma, he can't appreciate the motivation of the scientist to find truth for its own sake. This may help (inadvertently) to explain the lack of creativity among Japanese that he decries elsewhere.

One of the most interesting aspects of Japanese behavior that Sakaiya discusses is, unfortunately, only briefly mentioned and then left largely unexplained. "For Japanese, to leave the soil and organizations of Japan and reside overseas is to cease to be a Japanese," he writes. People from most countries can mingle easily with those of other cultures, adopt some habits or styles, and still retain their identities—but Japanese, he says, cannot.

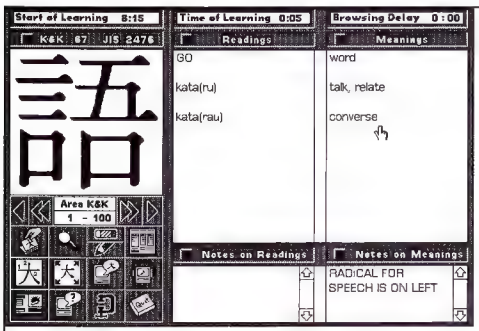
The easy explanation, which Sakaiya offers, is the old one about Japan having been isolated for so many centuries. Yet it has been 140 years since Perry's Black Ships forced the country open, and every Japanese living today has had considerable opportunity for exposure to and contact with the rest of the world. That opportunity, the author admits, has been largely passed up.

This seeming inability to be comfortable with outsiders may be one way in which Japanese people are truly "unique," and it is disappointing that Sakaiya stopped where he did. This book goes a long way toward laying the foundation for a genuinely probing inquiry into this phenomenon, but in the end doesn't attempt it. It's a rude habit of reviewers to complain that an author should have written another book, but somebody still needs to write that one.

Still, it must be said that the book Sakaiya did write is fascinating in parts, if finally flawed. Its accounts of history and its analysis of the social, geographic and psychological factors that shaped Japanese culture are interesting, and potentially useful to the reader who can spot the contradictions and the outlandish exceptions.

Richard Matthews serves on the editorial board of the *Atlanta Journal*.

• dogma = 教義 *kyōgi* • inadvertently = 心にもなくも/不意ながら *kokoro no mo naku/fuhon'i nagara* • decries = 非難する *hinan suru* • mingle = つき合う *tsukiau* • flawed = 欠点がある *kekkan ga aru* • outlandish exceptions = 風変わりな例外 *fūgawari-na reigai*



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Hanko in the business world

A long-running television show called "Mito Komon," a period drama, is about an elderly man travelling throughout Japan with two companions. Many incidents occur on their way: a girl is kidnapped, or an honest, hard-working family is swindled. Mito Komon helps the poor and innocent. Each week's climax involves the villain's discovery of the true identity of this unassuming old gentleman. Holding up an 印籠 *inrō*, a compact medicine box bearing the "double hollyhock" crest of the Tokugawa family, one of the companions makes a thunderous proclamation: "Who do you think this man is? This is vice-shogun Mitsukuni Tokugawa, you impudent fool! Have respect if you fear for your life!"

The chaos comes to a halt: the villain, victim, and everybody else fall to the ground, prostrating like spiders—so overwhelming is the symbol on the retired warrior's medicine case. Relishing another victory, Mito Komon laughs while his retainers grin with delight at their master's greatness.

Nowadays no one prostrates himself, but the corporate seal imprint of a major company inspires as much respect as Mito Komon's box of medicine.

The role of the corporate seal

The 社名印 *shamei-in* or 会社印 *kaisha-in* is a "company seal"—it is categorized as a 法人印 *hōjin'in* since it represents a 法人 *hōjin* (corporation). It is larger than seals for individuals and is often black and square. Corporate seal impressions have a weighty image. This is especially true of corporations which have taken over whole cities or towns. There's an expression for these corporate towns: 企業城下町 *kigyōjōkamachi* (*kigyō* = industry or corporation; *jōkamachi* = castle town, a feudal lord's fief). The car manufacturer Toyota, situated in Toyota City of Aichi Prefecture, is a prime example. The seal for such a company is even more awe-inspiring than that of provincial barons or feudal lords of the past.

The 代表者印 *daihyōsha-in* is the seal of the company or organization representative, and needs to be registered. This seal is to corporations what *jitsu-in* is to individuals. The company seal is square, but the *daihyōsha-in* in contrast is round. It is customary for the name of the company to be engraved around the periphery and, in the center, the title of 代表取締役 *daihyō torishimariyaku* ("head director

and representative" for a company) and the person's name.

Another handy seal

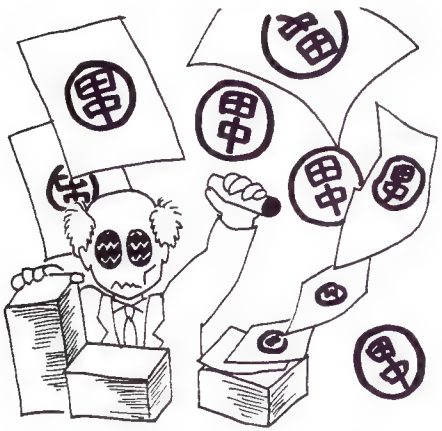
Another important kind of seal used in a business setting is the 割り印 *wari-in*. Two pieces of paper (such as copies of a contract: 契約書 *keiyakusho*) are placed side-by-side, and the *wari-in* is stamped at the joining of the pages. Half of the image appears on both pieces of paper, proving that they were stamped at the same time. This is called a "tally impression." Two persons who enter into a contract can later confirm the authenticity of their documents by the mark of this seal, which is also called 契印 *kei-in*. The seal is made in an elongated oval shape for convenience.

Stamping the day away

The Japanese stamp *inkan* all day long. The vibrations of all this stamping are like the heartbeats of the Japan islands—almost an earthquake. The higher one climbs up the corporate ladder, the more time he or she spends stamping papers. It is common to jokingly refer to a manager as a "paper-stamper." The great writer Mori Ogai described his experience with seals aptly:

行く春をただべたべたと印を押す

"Spring goes away while stamping flap-flap."



by Sawane Fumitoshi

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(continued from page 15)

Mode Nihongo

Allows use of KanjiTalk 6.0.7 under English System 7.0. Requires: 4MB RAM; KanjiTalk 6.0.7. Source: C&T: $225.

SweetJAM 7.1

Provides Japanese input and output for English-language applications, without KanjiTalk or JLK. System 7/7.1 and TrueType font compatible, includes two Japanese TrueType fonts. Requires: 160K RAM; 2MB hard disk space. Sources: PRC, C&T, QTC: $349.

—PC—

EW-FAX

Fax interface and conversion utility for EW+, enables users to send Japanese (Shift-JIS) and/or English text via Intel SatisFAXtion-compatible fax modems. Requires: IBM AT, PS/2 compatible computer with 384K conventional memory; 1MB hard disk space; DOS 3.0 or later; EW+; Intel SatisFAXtion-compatible fax modem. Source: PRC: $250.

TwinBridge

Japanese front end processor for US versions of MS Windows 3.0 and 3.1. Basic Edition includes bitmapped fonts. Professional Edition includes scalable outline fonts. Requires: IBM AT compatible computer; VGA display; MS Windows 3.0 or later; 1MB RAM and 3MB hard disk space for Basic Edition, 2MB RAM and 6 MB hard disk space for Professional Edition; Windows compatible printer. Sources: Basic Edition—PRC, C&T, CLR, PC Express: $299. Professional Edition: $599. Note: Twinbridge 3.2, shipping in October 1993, will add many new features.

VJE Gamma

Front end processor required to use Japanese applications under MS Windows 3.1J. Available separately. (May also be bundled with MS Windows 3.1J, or Windows applications, consult dealer.) Source: C&T: $180.

ILLUSTRATION

—Mac—

Adobe Dimensions 1.0 J

(*Call for info.*) Source: SS: $295.

Adobe Illustrator 3.2 J

Japanese version of the well-known application. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC: $870; SS: $895; PRC: $995; QTC: $1,000.

Adobe Photoshop 2.01 J

Japanese version of the scanning and photo manipulation application. Requires: 8MB RAM; 20-40MB hard disk space recommended; JLK or KanjiTalk 6.07 or higher. Sources: CCIC: $1,100; SS, PRC: $1,195; QTC: $1,295.

Adobe Premier 2.0 J

Digital video creation tool for editing off-line video. Requires: Mac II or higher; 4MB RAM; 80MB hard disk space; KanjiTalk 6.06 or later; Quickdraw version 1.2 or later. Sources: CCIC: $850; SS: $895.

Aldus Freehand 3.1a J

Japanese version of the popular US application. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Sources: CCIC: $895; SS, PRC: $925; QTC: $888.

Claris MacDraw II J 1.1

Japanese version. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07 or higher. Source: PRC: $649.

Claris MacDraw Pro 1.5 J

Japanese version of business graphics software. Requires: 4MB RAM (5MB required when using KanjiTalk 7); KanjiTalk 6.07 or later. Sources: CCIC: $ 610; SS: $649.

Claris MacPaint 2.0 J

Japanese version; includes 38 customizable paint and fill patterns. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC: $230; SS: $235; PRC: $225.

Deneba Canvas 3.06J

Complete graphics environment combining pixel manipulation with Bézier-curve control. Supports typographical effects for Roman or

Japanese fonts. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: SS, PRC, QTC: $575.

Deneba UltraPaint 1.0J

Entry level graphics program. Requires: 2MB RAM; Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Source: SS: $325.

—PC—

Hanako for DOS/V

(*Call for info.*) Source: QTC: $680.

Nenga Clip Art

Japanese calligraphy and symbols for New Year cards. Includes TIFF, CGM, and YAL format clip art. Requires: IBM PC compatible computer; English or Japanese illustration program. Source: PRC: $75.

MACHINE TRANSLATION & DICTIONARIES

—Mac—

Ambassador

Letter-writing program which uses templates to create "parallel" documents in English and Japanese. Does not translate existing documents, but allows quick document creation for basic business communication. Requires: Mac Plus or better computer; 2MB RAM; JLK or KanjiTalk 6.05+. Source: CCIC: $290; SS, QTC, Language Engineering Corp.: $295.

Auto Annotator

Translation tool to assist human translation; translates Japanese text files into Smart Characters documents annotated with pronunciation and glosses to facilitate understanding. Includes user-editable dictionary. Requires: 640K RAM; 2MB hard disk space; Smart Characters for Students. Source: Apropos Software: $279.

Logo Vista E to J

Machine translation program using syntactic transfer method with semantic processing and context-free phrase structure grammar. Includes over 415,000 entries in main dictionary and 19 technical dictionaries. Requires: 8MB RAM (16MB recommended); 30MB hard disk space (up to 50 MB with all 19 technical dictionaries); DOS/V 5.0; Windows 3.1J. Sources: SS, Language Engineering Corp.: $1,995; QTC: $2,000.

MacKojien 1.0

Japanese to Japanese dictionary, the computer version of Japan's standard reference book, *Iwanami Kōjien*. Contains 200,000 words and 2,000 graphics. Requires: Mac Plus or higher; CD-ROM drive. Sources: PRC, C&T: $499.

rSTONE 1.0

Japanese to English dictionary desk accessory. Includes user-editable dictionary, and customizable dictionary sets. Main dictionary includes 45,000 entries. Requires: 2MB RAM; JLK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC: $349.

rSTONE 2.0

English to Japanese version of 1.0 (above). Main dictionary includes 46,000 entries. Requires: 2MB RAM; JLK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC: $349.

Shasta Dictionary E to J

English to Japanese dictionary containing 100,000 Japanese definitions for 40,000 English words. Allows creation of custom dictionaries. Requires: 4MB RAM; 65 MB hard disk space; JLK or KanjiTalk 6.07+. Source: SS: $195.

The Translator 2.0

English to Japanese translation program capable of translating up to 20,000 words per hour. Dictionary contains 57,000 words; multiple user dictionaries can be created. Requires: Mac SE30 or higher; 4MB RAM; 20 MB hard disk space; JLK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC: $1,195.

The Translator Mini-Translator

Scaled-down version of The Translator runs on low-end Macintoshes. 25,000 word dictionary Requires: Mac Plus or higher; 2MB RAM; JLK or KanjiTalk 2.0+. Sources: PRC, C&T, QTC: $595.

The Translator Technical Term Dictionary

Dictionary of 35,000 computer related technical terms to supplement The Translator's dictionary. Requires: The Translator (will not run on Mini Translator). Sources: PRC, QTC: $399.

WordHunter

Collection of 12 Japanese and Japanese/English dictionaries on CD-ROM. Requires: (*Call for info.*) Source: QTC: $599.

—PC—

EZ Japanese Writer

Converts basic English sentences into Japanese, or directly input or edit in Japanese. Includes standard word processor features. Requires: VGA display; 640K RAM; 2MB hard disk space; DOS 2.11 or later; expansion slot for internal circuit board. Source: PRC, C&T, EJ Bilingual: $1,200. (Reviewed in MANGAJIN #13).

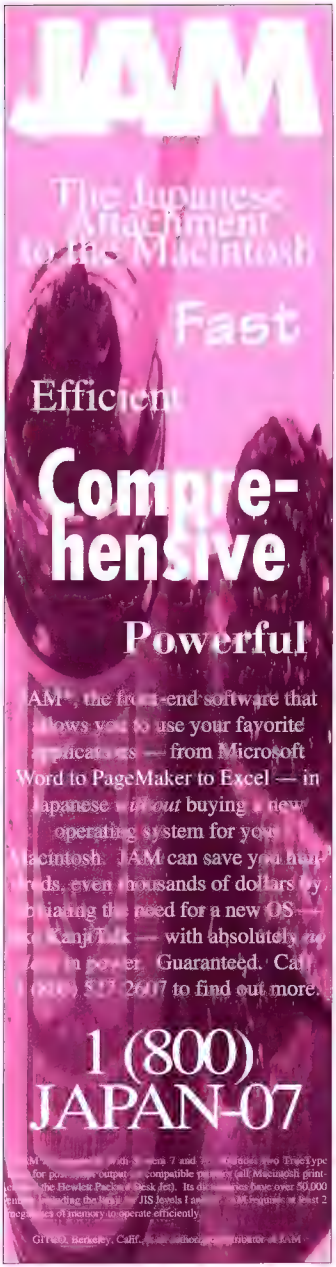
EZ Japanese Reader

Provides phonetic readings for kanji and places English meanings after key words in Japanese text documents. Requires: VGA display; 640K RAM; 3MB hard disk space; DOS 3.1+. Sources: PRC, C&T, EJ Bilingual: $700 (with Kanjiboard); $300 (without Kanjiboard).

EZ Japanese Speaker

Provides pronunciation of Japanese text (*hiragana* and *katakana*) documents via Sound Adapter connected to parallel printer port. Requires: VGA display; 640K RAM; 500K hard disk space; DOS 3.3 or later; KanjiBoard, headphones. Sources: PRC, C&T, EJ Bilingual: $125.

(continued on following page)



OTHER APPLICATIONS

—Mac—

Aldus Persuasion 2.1 J
Japanese version of presentation graphics program. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC: $720; SS: $755; PRC, QTC: $749.

Claris FileMaker Pro-J 1.0 v2
Japanese version of database management program. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC: $645; SS, PRC: $699.

Claris MacProject II v.2.1 J
Japanese version of project management application. Requires: 4MB RAM; KanjiTalk 6.07+. Sources: CCIC: $775; SS: $799.

Claris Works
Japanese version of the integrated package—word processor, spreadsheet, graphics, database and communication. Requires: Mac Plus or higher; 4MB RAM; KanjiTalk 6.07+. Sources: CCIC: $575; SS: $595.

Deltagraph Pro 2.0 J
Graphics application for engineering, scientific, and business graphics. Requires: Mac Plus or higher; 4MB RAM or KanjiTalk 6.07+. Source: SS: $375.

Hypercard 2.0 J
Japanese version of the scripting language. Accepts English or Japanese text, graphic, video, and sound objects. Requires: 2MB hard disk space; JLK or KanjiTalk Sources: CCIC: $130; SS, PRC: $134.

Macromedia Sound Edit Pro-J
(*Call dealer for info.*) Source: SS: $345.

Macromedia Sound System Pro-J
(*Call dealer for info.*) Source: SS: $395.

MacroMind Accelerator v.3.0
Allows users to compile video movies from computer animations and digital video clips. Requires: (*Call dealer for info.*) Source: SS

MacroMind Director 3.1.x-J
Tools for creating professional media presentations, animations, and interactive video. Requires: (*Call for info*). Source: SS: $1,795.

MacroMind Mediamaker
Allows editing of animations video presentations, and other multimedia compilations. Requires: (*Call dealer for info.*) Source: SS

MacroMind Three-D-J
(*Call dealer for info.*) Source: SS: $2,195.

MediaTracks-J
Network training software which allows users to create, edit, and play Macintosh screen activities. (*Call dealer for info.*) Source: SS

Microsoft Excel 4.0J
Japanese version of the US spreadsheet application; many Japanese-specific functions added. Requires: Mac II or higher; 4MB RAM; JLK or KanjiTalk 6.07+. Sources: CCIC: $520; SS: $599; PRC: $655; QTC: $649.

Microsoft Mail J 2.0 Server
(*Call dealer for info.*) Source: SS: $699.

Microsoft Mail J 2.0 Workstation
(*Call dealer for info.*) Source: SS: $2,599.

—PC—

Lotus 1-2-3 J for DOS/V
Japanese version of the spreadsheet application. All menus in English; Japanese font names in Japanese. Optimized for Japanese operation. Requires: 2MB RAM; DOS/V 5.0 or later. Sources: PRC, QTC: $980.

Lotus 1-2-3 J for Windows J
Japanese Windows version of the spreadsheet application. Menus and help are in Japanese. Requires: 4MB RAM; DOS/V 5.0+; Windows 3.0J/3.1J. Sources: PRC, QTC: $980.

Microsoft C/C++ 7.0A 3C DOS/V
Microsoft C/C++ development system. (*Call for info.*) Sources: SS, PSP: $895.

MS Excel for Windows 4.0J
Microsoft's Japanese version of the Windows spreadsheet. Requires: 4MB RAM; 10MB hard

(*continued on page 96*)

NJSTAR™ Japanese Word Processor

南極星 NJStar

"NJStar demonstrates itself to be the most usable Japanese word processor for DOS... At $50 it's an excellent buy for anyone with a PC and an interest in Japanese."
—Douglas Horn, *Mangajin* Magazine

NJStar Features:

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- Ability to read Kanji and give Japanese pronunciation and English explanation.
- Configurable key strokes, screen color, screen help, and many other parameters.
- Rich editing functions: block operations, macros, search/replace and multi-file editing.
- Supports EGA 19 lines, VGA 25 lines and Super-VGA 30s line Japanese display.
- Supports most dot matrix printers, Inkjet, and HP, Canon and Postscript laser printers.
- Supports JIS standard, read/write EUC-JIS, New-JIS, Old-JIS, NEC-JIS and Shift-JIS.
- Generates PCX files for FAX transmission or for importing to desktop publishing software.
- It does not require Japanese DOS, and it works under Windows as a DOS application.
- Chinese version is available with same user interface and 20 Chinese input methods.

NJSTAR Japanese V2.1j plus—US $49.95 • NJSTAR Chinese V2.1 plus—US $69.95

To order please include $10 per copy for international shipping and handling. Shareware versions are also available for $10 per copy. Please send your personal US dollar check or US dollar bank check to:

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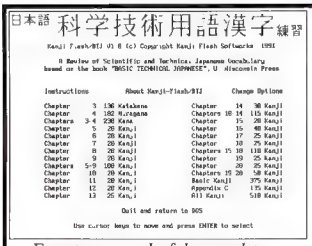
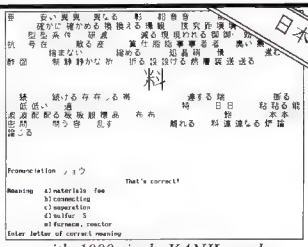

日本語 科学技術用語漢字練習
Kanji-Flash/BTJ V1.0 (c) Copyright Kanji Flash Softworks 1991
A Review of Scientific and Technical Japanese Vocabulary
based on the book "BASIC TECHNICAL JAPANESE", U. Wisconsin Press
Instructions
About Kanji-Flash/BTJ
Change Options
Chapter 3 136 Katakana
Chapter 4 182 Hiragana
Chapters 3-4 236 Kana
Chapter 5 28 Kanji
Chapter 6 28 Kanji
Chapter 7 28 Kanji
Chapter 8 28 Kanji
Chapter 9 28 Kanji
Chapters 5-9 100 Kanji
Chapter 10 28 Kanji
Chapter 11 28 Kanji
Chapter 12 28 Kanji
Chapter 13 25 Kanji
Chapters 10 28 Kanji
Chapters 10 20 58 Kanji
Basic Kanji 375 Kanji
Appendix C 175 Kanji
All Kanji 510 Kanji
Quit and return to DOS
Use cursor keys to move and press ENTER to select



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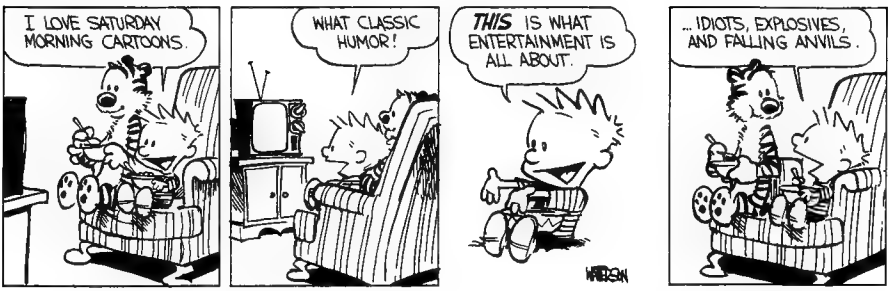
Calvin and Hobbes

by Watterson


I LOVE SATURDAY MORNING CARTOONS.
WHAT CLASSIC HUMOR!
THIS IS WHAT ENTERTAINMENT IS ALL ABOUT.
... IDIOTS, EXPLOSIVES, AND FALLING ANVILS.
WATTERSON

1 2 3 4

1

Calvin: "I love Saturday morning cartoons."
➔ 土曜日 の 朝 の アニメ って 最高 だ なあ。
Doyōbi no asa no anime tte saikō da nā
Saturday 's morning 's cartoons/animation as-for best/great are (emph.)

- Saturday morning cartoons 米国では子供達が家にいる（学校がない）土曜日の朝のテレビは人気アニメが多い。
- *anime* ("cartoon[s]") is from English "animation."

2

Calvin: "What classic humor!"
➔ 昔ながらの ユーモア！
Mukashinagara no yūmoa!
classic humor

3

Calvin: "*This* is what entertainment is all about."
➔ これこそ まさしく エンターテイメント だ よ ね。
Kore koso masashiku entāteimento da yo ne.
this indeed surely entertainment is (emph.) (colloq.)

- we also considered translating this as, *"Kore koso entāteimento sono mono da yo ne."*

4

Calvin: "... Idiots, explosives, and falling anvils."
➔ ... まぬけな 奴、ダイナマイト、それから 落っこってくる 鉄の カナトコ。
... manuke-na yatsu, dainamaito, sore kara ochikkotte kuru tetsu no kanatoko.
stupid guys, dynamite, and (after that) falling iron anvils

- idiot ばか者、まぬけ。
- explosive 爆発物
- anvil かなとこ、金敷き台

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Calvin and Hobbes
WOW! THREE NEW MAGAZINES FOR ME TODAY.
YESTERDAY I GOT FIVE. I LOVE GETTING ALL THIS MAIL.
HOW COME YOU RECEIVE ALL THESE MAGAZINES?
I WENT TO THE LIBRARY AND FILLED OUT ALL THE SUBSCRIPTION CARDS THAT SAID "BILL ME LATER."
1
2
3
4

1

Calvin: "Wow! Three new magazines for me today."

➔ わあ！ 今日 は 僕 に 新しい 雑誌 が 3冊 も 来てる よ！

Wa! Kyō wa boku ni atarashii zasshi ga san satsu mo kiteru yo!

wow today as-for I/me to new magazine(s) (subj.) three (counter) even have come (emph.)

- the suffix *-satsu* is used for counting books, magazines, etc.

2

Calvin: "Yesterday I got five. I love getting all this mail."

➔ 昨日 は 5冊 来た んだ。 たくさん 郵便 を 受け取るの 大好き なんだ。

Kinō wa go satsu kita n da. Takusan yūbin o uketoru no daisuki nan da.

yesterday as-for five (counter) came (explan.) much mail (obj.) receive (nom.) like a lot (explan.)

- mail は単数形で集合的に郵便物をさすため、this で修飾してある。
- all this mail はこれだけたくさんの郵便物、の意。

3

Hobbes: "How come you receive all these magazines?"

➔ なんで こんなに 雑誌 が 届く ん だい？

Nan de konna ni zasshi ga todoku n dai?

why this much magazine(s) (subj.) arrive (explan.) (question)

- how come + 節でどうして、なぜ (why) の意に用いる。

4

Calvin: "I went to the library and filled out all the subscription cards that said 'bill me later'."

➔ 図書館 に 行って、「後払い」って 書いてあった 購読 申込み書

toshokan ni itte, "atobarai" tte kaite atta kōdoku mōshikomisho

library to went-and pay later (quote) was written subscription application form

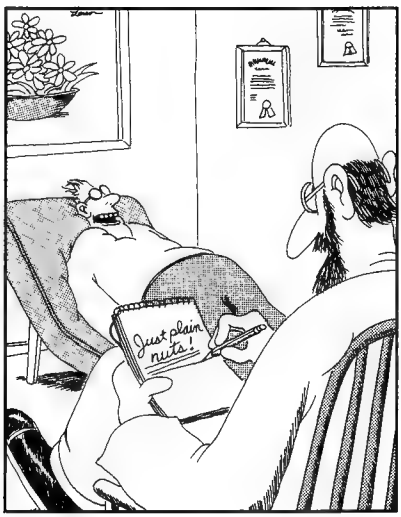
全部 に 名前 を 書き込んだ んだ。

zenbu ni namae o kakikonda n da.

all on name (obj.) wrote in (explan.)

- subscription 定期購読、予約購読。 subscription card で購読申込書。
- all the subscription cards that said . . . ～ と書いてある購読申込書すべてに。
- bill me later 支払方法にはいろいろあるが、こう書いてあるときは普通、申込書を送ると出版社から雑誌と請求書が送られてきて、この請求書とともに小切手を同封するか、クレジット•カードの番号を書いて送り返す。

THE FAR SIDE by Gary Larson
ザ・ファー・サイド　ゲリー・ラースン



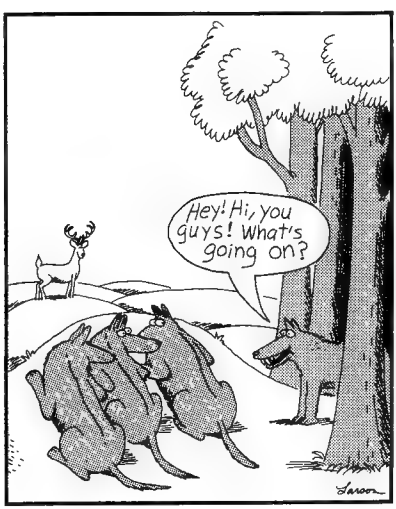
On pad: Just plain nuts!
単なる キチガイ!
Tannaru kichigai!
simple/just crazy

- plain 単なるの、ただの、全くの
- nuts 気ちがい、ばか

Animal Nerds
動物のマヌケ

Caption: Animal Nerds
動物 の マヌケ
Dōbutsu no manuke
animal of blockhead(s)/idiot(s)

Wolf: "Hey! Hi, you guys! What's going on?"
➔ あれっ! やぁ、君たち、何 してる の?
Are! Ya, kimitachi, nani shite-ru no?
hey well/hi you what doing (?)



- nerds がり勉屋、世間知らずで雰囲気をぶち壊しにする者。
- you guys のguy は普通男性をさして"やつ," "あいつ" の意味に用いるが、you guys は"君たち," "あなたたち" などの呼びかけに使われ、この場合は必ずしも相手が男性だけとは限らない。
- what's going on = what is going on で逐語的に約すと"何が進行しているのか" となるが"何してるの" "どうしたの" の意の常套句。

POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*ni
u like the *u* in z*u*lu
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*lo

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*umasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *–mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

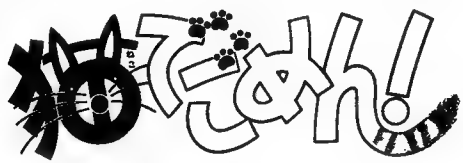
The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

Lesson 29 • *Stylized kanji*

Most *kanji* (漢字, "Chinese characters") are actually highly stylized pictures. For example, the kanji for "river" (川) started out as a drawing of a river that became increasingly stylized until it evolved into its present form. In the graphic arts, however, sometimes the process goes backwards, and kanji are altered to look more like the thing they represent, usually with a humorous twist. (The phonetic symbols *hiragana* and *katakana* can also be given the same kind of graphic twist.) In this issue we give you some examples of these "visual puns."

Enlivening manga titles

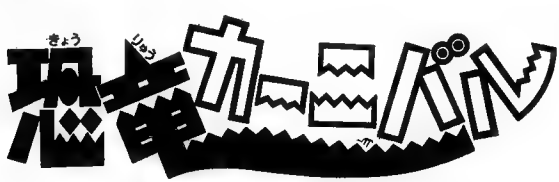
Manga are a visual medium, so it's not surprising that the artists will be creative with the lettering and kanji in the titles. The strip *Neko de Gomen!* ("Excuse Me for Being a Cat") is about a girl who changes into a half-human half-cat form when she gets upset. In the title, the kanji 猫 (*neko,* "cat") has been altered to look like a cat's face, and the *daku-ten* (the diacritical marks that change *te* [て] to *de* [で] and *ko* [こ] to *go* [ご]) are drawn as paw prints. Finally, the tip of the ん is a cat's tail.



© Nagano Akane / *Neko de Gomen!,* Kōdansha

猫 で ごめん!
Neko de Gomen!
cat am-thus sorry/forgive me
Excuse Me for Being a Cat!

The title for the gag manga *Kyōryū Kānibaru* ("Dinosaur Carnival") is stylized to look like a dinosaur's spiked tail and jagged teeth. The series features talking dinosaurs with human characteristics.



© Ueda Etsu / *Kyōryū Kanibaru,* Shogakukan

恐竜 カーニバル
Kyōryū Kānibaru
Dinosaur Carnival

One of the most common stylizations is putting a star in the upper part of the kanji 星 (*hoshi*, "star"). 日 represents "sun," so the ancient Chinese who made up the character 星 either realized that stars are actually suns like our own or simply incorporated 日 because both the stars and the sun are heavenly bodies. In any case, the best-known example of a star in the 日 of 星 is probably Takahashi Rumiko's popular *Urusei Yatsura* series, but there are plenty of others.

© Takahashi Rumiko / *Urusei Yatsura*, Shogakuken

うる星やつら
Urusei Yatsura
Annoying People or **People from Planet Uru**

- the title *Urusei Yatsura* is a pun based on the word *urusai* ("pesky/obnoxious/annoying"). In certain styles of slang masculine speech, the vowel combination *-ai-* changes to *-ei-*, so *urusai* becomes *urusei*. The kanji for star/planet, 星, can be read *sei* in combinations, and is used here for the *sei* in *urusei*. Written this way, *urusei* can also mean "the planet Uru" (somewhat like 火星 *Kasei* means "Mars"). The word *yatsura* is simply a plural form of *yatsu*, a slang word for "guy/fellow." The *Urusei Yatsura* series has been translated into English, and is popular among fans in the US who know it as "Those Annoying Aliens."

© Unose Ken'ichi / *Rotte no Hoshi*, Shogakukan

ロッテの 星
Rotte no hoshi
Lotte 's (name)
Lotte's Hoshi/Star

- Lotte refers to the Lotte Orions, a Japanese professional baseball team. (Lotte is the name of the huge candy company that sponsors the team.) In the manga series, Lotte's pitcher is named Hoshi, a convenient coincidence, since he is also their "star."

The presence of ghosts or spirits is often indicated by 火の玉 (*hi no tama*, lit. "fireball," similar to a will-o'-the-wisp) in Japanese folklore. The manga series *Yūyū Hakusho* ("Astral Visit Report"), about a young "spiritual detective" who fights evil supernatural beings, uses *hi no tama* as part of the kanji 幽 (*yū*, used to refer to spirits or the spirit world).

幽遊 白書
Yūyū *Hakusho*
astral visit white paper/report
Astral Visit Report

- the kanji 遊 refers to "play," but also carries the meaning of "meander(ing)/wander(ing)."

© Togashi Yoshihiro / *Yūyū Hakusho*, Shueisha

More manga titles

This story, featured in MANGAJIN No. 22, is about a man who discovers a warp in time and tries to use it for betting on the horses, but is eventually trapped by it. The leftmost part of 時 (日, representing the sun) has been drawn as a clock.

© Okazaki Jirō / *After Zero, Short Short,* Shogakukan

時 の 向こう 側
Toki no Mukō-gawa
time 's other side
The Other Side of Time

A racy story from the weekly manga magazine *Shūkan Manga Times* has the title *Juku-jo, Mijuku-jo, Sōjuku-jo.* The kanji for "woman/female" (女, *onna*), has been drawn as a pair of women's legs. Other small touches include hearts in the kanji 熟 and lips in 早.

© Toyoda & Tanemura / *Juku-jo, Mijuku-jo, Sōjuku-jo,* Hōbunsha

熟女 未熟女 早熟女
Juku-jo Mijuku-jo Sōjuku-jo
mature/ripe girl not yet mature girl fast/early mature girl.
Mature Girl, Immature Girl, Early-maturing Girl

Set in the days of feudal Japan, *Sansū Ōji* is a parody of samurai drama manga. The "math prince" is a right triangle-wielding mercenary mathematician who helps those in mathematical distress—for a fee. In addition to freeing people from arithmetical oppression, he also takes on evil mathematicians.

算数 王子
Sansū Ōji
Math Prince

© Nakayama Yūya / *Math Prince,* Shogakukan

Ads and product names

The Yupiteru cordless answering-machine phone is called *Koko Ose Irumi.* Buttons on the phone light up to guide users through its various operations. The kanji 押, meaning "push," has been rendered as a hand with an extended, pushing finger.

ココ 押せ イルミ
Koko *Ose* *Irumi*
here push illumi(nation)
Push-Here Illumination

- *irumi* can be short for "illumination," or "illuminated."
- *ose* is an abrupt command form, but that's OK in this kind of application.

A visual and verbal pun

Loyal Mangajin readers may remember this item from the feature story on creative product names in issue No. 14. Clothing manufacturer Renown named their anti-bacterial odor-resistant socks 通勤快足(*tsūkin kaisoku,* "commuting [with] pleasant feet"), a pun based on 通勤快速 (*tsūkin kaisoku,* "commuting express [train]"). The pun is made possible by the fact that the kanji for "speed" (速) and the kanji for "foot/leg" (足) can both be read *soku.* It's made even more viable by the fact that the other kanji, 快 (*kai*), really means "pleasant." 快速 (*kaisoku*), the word for "express [train]" literally means, "pleasant speed," i.e. making few stops, so the combination 快足 (*kaisoku*), although not a "real word," is a good way to express the idea of "pleasant/happy" feet.

The kanji 足 (*ashi*, "foot/leg") has been drawn with a footprint on top, somewhat ironic if you consider that the kanji is a stylized depiction of the side view of a leg, with the foot on the bottom.

レナウン 抗菌 防臭 ソックス
Renaun *kōkin* *bōshū* *sokkusu*
(name) anti-bacterial odor-resistant socks
Renown Anti-Bacterial Odor-Resistant Socks

通勤快足
Tsūkin Kaisoku
commuting pleasant feet
Commuting (with) Pleasant Feet

– is a pun based on –

通勤快速
Tsūkin Kaisoku
Commuting Express (Train)

Game software

The name of the game is Soft-Boiled Hero—the name of a video game for the *Sūpā Famikon* ("Super Nintendo" in the US), that is. The unlikely hero is a soft-boiled egg called Eggman (エッグマン *Egguman*). Eggman battles his way through 12 scenarios, meeting such foes as the Egg Monster and the Hard-Boiled Army. The kanji 半熟(*hanjuku*) literally means "half-ripe" or "half-mature," but refers to "soft-boiled" when it comes to eggs. The first stroke of 半 has been replaced with Eggman's likeness. The kana below the title show that the kanji normally read as *eiyū* ("hero") are to be read *hiirō*, from the English.

Top: ああ, 世界 よ 半熟 なれ...!!
Aa, sekai yo hanjuku nare...!!
ah world (address) soft-boiled become
Ah, world, become soft boiled!

Center: 半熟 英雄
Hanjuku Eiyū
Soft-Boiled Hero

Bottom: はんじゅくヒーロー
Hanjuku Hiirō
Soft-Boiled Hero

- the line *Ā sekai yo, hanjuku nare* is a parody of the well-known line *Ā seijōki yo, eikyū nare*, (ああ星条旗よ永久なれ, reputedly a line from the Japanese version of the American national anthem, but translating more like the title "Stars and Stripes Forever").

Toys

***Gaijin tarento* and physical fitness instructor** Chuck Wilson teamed up with toy-maker Tomy to produce these sets of finger-strengthening toys called ゆびトレマシーン (*yubi tore mashiin*, "finger training machine"). There are three varieties, and they come boxed with a small bag of candy. (A cardboard cut-out "doll" of Wilson is also included.) The kanji for *yubi* ("finger") is 指, but it's written in hiragana here, with fingers forming the *yu* and the *bi*.

Top: チャック•ウイルソン の
Chakku • Uiruson no
Chuck Wilson's

Bottom: ゆびトレマシーン
yubi tore mashiin
Finger Training Machine

- *tore* is an abbreviation of *torēningu*, from English "training," and *mashiin* is from English "machine."

Magazine headlines

The kanji for "forest" (森, *mori*) is simply the kanji for tree (木, *ki*) repeated three times. 森のめぐみ (*Mori no Megumi*, "Blessings of the Forests") was the title of an article in *Sunday Mainichi* about the loss of forests in Japan. One of the trees in the kanji 森 has been drawn as real tree, instead of the usual stylized pictograph.

© 1992 Sunday Mainichi

森 のめぐみ
Mori no Megumi
Forest 's blessing
The Blessing(s) of Forests

- *megumi* is the noun form of the verb *megumu* ("bless/bestow").

The recession has hit everyone, even kids. The video game magazine *Famikon Tsūshin* ran a feature entitled ビンボーゲームライフ(*Binbō Gēmu Raifu*, "Game Life for the Poor") about enjoying games during tough economic times. The feature outlined such strategies as playing demo games for free at department stores and entering drawings to win game cartridges. *Binbō* can be written with the kanji 貧乏, but here it is written in katakana, using bottles (*bin* in Japanese) to form the *bin* and sticks (*bō* in Japanese) to make the *bō*.

© 1993 Famikon Tsūshin

Top: 不況 に 打ち勝つ
Fukyō ni uchikatsu
recession to conquer/overcome
Beat the Recession

Center: ビンボー ゲーム ライフ
Binbō *Gēmu* *Raifu*
poor game life
Game life for the poor

Bottom: 緊急 特集
Kinkyū tokushū
emergency special edition
Urgent Special Report

田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

ツメのあか

Title: ツメのあか
Tsume no Aka
fingernail of/under dirt
Fingernail Dirt

- 爪の垢を煎じて飲む *tsume no aka o senjite nomu* is an old expression meaning literally "brew tea from the dirt under (someone's) fingernails and drink it." One normally says it of a person one admires/wants to emulate (or thinks someone else should emulate), the idea being that whoever drinks such a tea will absorb some of the person's (admirable) qualities.

1

Boss: 田中くん、 お茶!
Tanaka-kun, o-cha!
(name-hon.) (hon.)-tea
"Tanaka-kun, tea!" (PL2)

FX: ムッ . . .
Mu! (effect of suppressed anger)

- the honorific prefix *o-* tends to be used with *cha* ("tea") at all politeness levels, and regardless of whose tea it is.

2

Tanaka-kun: エラそーに . . .
Erasō-ni . . .
self-importantly
"(He's always) so bossy . . ." (PL2)

- *erasō* is the adjective *erai* ("eminent/important [person]") with the suffix *-sō* indicating "an air/appearance of," so *erasō-ni* implies "[act/speak] with an air/appearance of importance/authority." Though *erai* is a word of praise, *erasō* has negative connotations, implying the person is acting more important than he really is.

3

Tanaka-kun: ツメ の あか 入れて やる。
Tsume no aka irete yaru.
fingernail of/under dirt put in give/do to
"I'll put some of my fingernail dirt in it." (PL1-2)

FX: ホジ ホジ
Hoji hoji (effect of digging/picking under his nails)

- *irete* is the *-te* form of *ireru* ("put in"); *yaru* after the *-te* form of a verb often means "do for (someone) as a favor," but it is also used for the meaning of "do (something mean/harmful) to someone."
- the notion of the underling who takes secret revenge on an abusive master by putting something dirty in his food or drink is no doubt universal.

4

Boss: おかしい なー、 今日 は . . .
Okashii nā, kyō wa . . .
strange/odd/wrong (exclam.) today as-for
"Something's wrong (with me) today." (PL2)

ミス ばっかり してる。
Misu bakkari shite-ru.
mistakes only am doing/making
"I keep making mistakes." (PL2)

お茶 を 飲んでから どーも ヘン だ。
O-cha o nonde kara dōmo hen da.
(hon.)-tea (obj.) since drinking somehow strange/odd is
"Ever since I had some tea, something's out of whack." (PL2)

- *okashii* and *hen da* are synonyms meaning "strange/odd/not normal."
- *misu* is abbreviated from the katakana rendering of English "mistake"; the verb form is *misu (o) suru* (*shite-ru* is a contraction of *shite-iru*, from *suru*, "do/make").
- *bakkari* is a colloquial *bakari* ("only"). The expression . . . *bakari shite-iru* is literally "[I am] doing only/nothing but . . ." → "[I] keep doing . . ."
- *kara* = "from," and *kara* after the *-te* form of a verb basically means "from the time" that action took/takes place, so it can become either "since" or "after" in English depending on the tense of the verb.
- by drinking the tea, the boss has unknowingly absorbed some of Tanaka-kun's (less than admirable) qualities.

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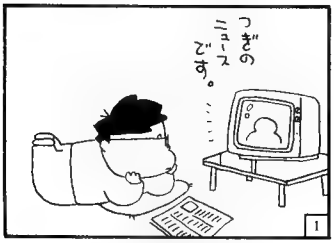
田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

反　対



Title: 反対
Hantai
Protest

1 **Newscaster**: つぎの　ニュース　です。
Tsugi no　nyūsu　desu.
next　news　is
"And now the next news." (PL3)

- *tsugi* is a noun meaning "next," so the particle *no* is necessary when modify ing another noun.

2 **Newscaster**: 某市　で　街並み　を　西欧風　に　と
Bō-shi　de　machinami　o　seiō-fū　ni　to
a certain city　in　cityscape (obj.)　W. European style　to　(quote)
電柱　を　地下　に　埋設する
denchū　o　chika　ni　maisetsu suru
telephone poles　(obj.)　underground　to　bury
計画　が　ありましたが...
keikaku　ga　arimashita　ga...
plan　(subj)　existed　but
"So-and-so city had a plan to bury the telephone poles underground to give the town a Western European look, but..." (PL3)

Title: キャスター
Kyasuta
[news]caster
News Anchor

- 某 *bō* by itself means "a certain/an unnamed person" and is like saying "Mr. X/Mr. So-and-so"; with the appropriate suffixes added it is also used to create a variety of generic names/aliases.
- the particle *ni* indicates direction/aim/purpose and combined with quotative *to* is essentially similar to ... *ni suru tame ni*, "in order to make it ..."
- *machinami o seiō-fū ni to denchū o chika ni maisetsu suru* is a complete thought/sentence ("bury telephone poles underground to give the town a Western European look") modifying *keikaku* ("plan")

3 **Newscaster**: おもわぬ　反対　に
omowanu　hantai　ni
unexpected　protest　by/in face of
市　当局　は　困惑しております。
shi　tōkyoku　wa　konwaku shite-orimasu.
city　authorities　as-for　are perplexed/puzzled
"faced with unexpected protests, city authorities are in a quandry." (PL4)

Tanaka-kun: ふーん...だれ　が　反対してる　の　かなー。
Fūn...　dare　ga　hantai shite-ru　no　ka nā
hmm　who　(subj.)　is protesting　(explan.)　I wonder
"Hmm ... Who could be protesting it, I wonder?" (PL2)

- *omowanu*, though still used idiomatically, is essentially an archaic equivalent of *omoi mo yoranai*, an expression meaning "unexpected/unanticipated."
- *konwaku shite-orimasu* is a more formal/polite equivalent of *konwaku shite-imasu*, the PL3 form of *konwaku shite-iru* ("be perplexed/puzzled").
- *fūn* with a long vowel represents a low hum/grunt sounded mostly in the back of the throat with a rising intonation at the end. It basically expresses interest/understanding.
- *hantai shite-(i)ru* is from *hantai suru*, the verb form of *hantai* ("protest/objection/opposition").

4 **Sign**: 市役所
Shiyakusho
City Hall

Sound FX: ワンワンワンワンワンワンワンワン
Wan wan wan wan wan wan wan wan
Woof woof woof woof woof woof woof woof

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OL進化論
OL Shinkaron

by Akizuki Risu

1

OL 1: さっき　頼んだ　コピー　は？
Sakki　tanonda　kopii　wa?
a while ago　requested　copies/copying　as-for
"(Have you made) the copies I asked you for a while ago?" (PL2)

OL 2: スイマセーン。　すぐ　やります。
Suimase–n.　Sugu　yarimasu.
sorry　immediately　will do
"I'm sorry. I'll do it right away." (PL3)

- *tanonda* is the plain/abrupt past form of *tanomu* ("request/ask a favor"). *Sakki tanonda* is a complete thought/sentence ("requested a while ago") modifying *kopii* ("copies/copying").
- ending with *wa* essentially requests/demands a response/explanation regarding what precedes the *wa*, something like "what's the status of . . . ?"

2

Salaryman 1: きのう　の　データ　の　集計　は?
Kinō　no　dēta　no　shūkei　wa?
yesterday 's　data　of　tallying/computation　as-for
"(Do you have) the results of the data from yesterday?" (PL2)

OL 2: スイマセーン。　今日中に　は。
Suimase–n.　Kyō-jū ni　wa.
sorry　within today　as-for
"I'm sorry. (I'll have it for you) by the end of the day." (PL3)

- *shūkei* is written with kanji meaning "gather" and "tally/calculate" and can refer either to the process of bringing the data together and calculating the appropriate totals, or to the results obtained from that process
- *-jū ni* after a time word means "within (that time frame)."

3

Salaryman 2: あのね。
Ano ne.
"Say, . . ." (PL2)

OL 2: はあい、スイマセーン。
Haai,　suimase–n.
yes　sorry
"Yes, sir. I'm sorry." (PL3)

- *ano* (or *anō*) is a hesitation word similar to "uhh." It is often used to get someone's attention, and by itself it feels like "Excuse me."

4

Salaryman 2: まだ　何も　言ってない　けど。
Mada　nani mo　itte-nai　kedo.
not yet　nothing　haven't said　but
"I haven't asked you anything yet." (PL2)

OL 2: あっ、はい、あの、すいませんっ。
A!　hai,　ano,　suimasen!
"Ah, yes, I mean, I'm sorry." (PL3)

- *mada* followed by a negative means "(not) yet."
- *nani mo* followed by a negative means "(not) anything" → "nothing."
- *itte-(i)nai* is the negative of *itte-iru* ("have/has said") from *iu* ("say").
- *kedo* (literally "but") here serves merely to "soften" the end of the sentence.
- *a!* is an exclamation of surprise/sudden awareness.
- here *ano* is being used as a true hesitation word, "uhh/I mean," while she momentarily grasps for what to say next.

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OL進化論
OL Shinkaron

秋月 りす
by Akizuki Risu

1

A: 2時 に 喫茶店 で 待ち合わせして 映画 観て
Ni-ji ni kissaten de machiawase shite eiga mite
2:00 at coffee shop at meet-and movie see-and
"At two o'clock meet at a coffee shop, see a movie, and"

早めの 夕食 は
Hayame no yūshoku wa
earlier dinner as-for

やっぱ イタリア 料理 かな.
yappa itaria ryōri ka na
after all Italian cuisine I wonder

"I guess for an early dinner it's Italian food after all." (PL2)

- *eiga (o) mite* = "watch a movie and . . ." The kanji used here for the *-te* form of the verb *miru* ("look/watch/see") implies more attentive viewing than the ordinary 見る miru
- *hayame no* is an adjective meaning "(a little) earlier than usual," from *hayai* ("early").
- *yappa(ri)* = "after all (is said and done)." Colloq. for *yahari*.

2

A: 軽く 飲む 店 は . . . と
Karuku nomu mise wa . . . to
light drink(ing) shop as-for and
"Someplace for light drinks . . . and . . ."

Book: グルメ ガイド
Gurume Gaido
Gourmet Guide

B: なん だ よ. デート の マニュアル か?
Nan da yo. Dēto no manyuaru ka?
what is (emph.) date for manual (?)
"What's that? A date manual?" (PL2)

ひえー
Hiē
"Yikes!"

- using the question marker *ka* directly after a noun (*manyuaru ka*) makes abrupt-sounding questions.

3

A: いや . . . 企画書 なん だ。
Iya . . . kikakusho nan da.
no plan document (explan.) is
"No . . . it's a planning document." (PL2)

- *iya* ("no") is a colloquial form of *iie*.
- *sho* attached to nouns = "-application/-document/-petition."
- *nan da* (colloq. for *na no desu*) gives an explanatory tone.

4

Father: ま, よかろう。
Ma, yokarō.
well probably fine/OK
"Well, I suppose it's OK." (PL2)

Daughter: じゃ パパ, 行ってきます。
Ja Papa, itte-kimasu.
"In that case, Papa, I'll see you later." (PL3)

- *yokarō* is a colloquial equivalent of *ii darō* ("probably OK/guess [it's] OK") used by older people.
- *itte-kimasu* (literally, "I'll go and come back") is said whenever leaving one's house/office, etc., with the intention of coming back.

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ガルシア君
Garcia-kun

by

竹内 章

Takeuchi Akira

Photo courtesy of Hōchi Shinbun

Featured in the popular manga weekly アクション ("Action"), *Garcia-kun* depicts the life of a *gaijin rōdō-sha* (外人労働者, "foreign laborer") who has come to Japan to earn money for his family back in Colombia. The protagonist, Garcia-kun, is exceedingly honest, hard-working, and does his best to resist the temptations of the big city. The portrayals of Japanese characters in the series are sometimes brutally honest in exposing the difficulties many Japanese people have in dealing with foreigners. Feeling that this manga communicated some important information about Japanese attitudes, we arranged for permission to feature it in MANGAJIN. At the same time, we asked free-lance writer/translator Azby Brown to interview the artist, Takeuchi Akira, and find out more about the man behind *Garcia-kun*.

An Interview with Takeuchi Akira, creator of *Garcia-kun*

by Azby Brown

Since its first appearance two and a half years ago, Garcia-kun *has garnered a significant amount of attention both in the manga world and in the popular press. Dealing as it does with the touchy issue of immigrant labor, one might expect* Garcia-kun *to have raised a bit of controversy, but the response seems to be overwhelmingly positive, an appreciative audience applauding Takeuchi's ability to explore the issues of racism and the life of the undocumented underclass in an unthreatening but sympathetic manner. We spoke with Takeuchi at his home in Akita (the far north of Japan) to learn more about his motivations, goals and inspirations for this unusual, and at times provocative, comic strip. His responses were sometimes disarmingly straightforward.*

It seems that your manga *Garcia-kun* has generated a bit of interest among those foreigners in Japan and overseas who have had the opportunity to read it. Are you surprised by this?
Yes, very. I really never thought about what the response of foreigners would be. You see, I rarely get the chance to speak with non-Japanese.

Are there many South American laborers near where you live in Akita?
No, I've never seen any.

Does that mean *Garcia-kun* isn't based on an actual person?
That's right. I took the name from the Colombian author [Gabriel] Garcia Marquez.

So, you were influenced by Marquez' writing?
No, I haven't actually read any of it.

Have you lived overseas? Or visited South America?
No, I've never been out of Japan.

Then where do your images of foreigners come from?
Mostly from the media—TV, movies, magazines. I think a lot about the changes in Japanese society, and invent imaginary interactions. You see, Japanese are really clumsy when it comes to dealing with foreigners. It's largely due to the centuries of forced isolation the country experienced. So now Japan has become an economic power and attracts a lot of people from all over the world whose single goal is to make money; most of whom are not really prepared for living and interacting in such a different culture, so problems are bound to arise.

• brutally honest = 冷酷なほど率直に *reikoku na hodo sotchoku ni* • garner = 集める *atsumeru* • touchy issue = めんどうな問題 *mendō na mondai* • undocumented underclass = 記録に現われない下層（の人々） *kiroku ni arawarenai kaso (no hitobito)* • provocative = 挑発的な *chohatsuteki-na* • disarmingly straightforward = 心をやわらげるほど正直な *kokoro o yawarageru hodo shōjiki-na* • clumsy = ぎごちない *gikochinai*

Your portrayal of foreign laborers in your strip are generally quite sympathetic, and readers seem to identify with Garcia-kun. Is raising Japanese consciousness about racism and the imbalances of society one of your goals?
No, not really, In fact, I hardly think about it. I want to amuse people. Manga can touch on social issues, but if it's not funny, it's not good manga. But what people find funny is sometimes unpredictable; it's important to be able to see the amusing side of the difficulties of daily life.

It sometimes seems that Garcia-kun is too good to be true. He works hard, never complains, is honest; while the Japanese in your strip often seem manipulative or dishonest. Are you trying to draw an intentional contrast?
If by that you mean am I generalizing and saying "Japanese are likely to behave this way and it's bad," or "Foreigners are good people who are treated badly by Japanese society," the answer is absolutely not. I think this tendency to divide things into "good" and "bad," to look for the causes of problems, to assign responsibility, is purely a Western thing. Japanese can read *Garcia-kun* and laugh, and sympathize with the characters, but it doesn't follow that they will see it as a criticism of Japanese society. In fact, I really think Japanese people are the happiest in the world and feel no need to criticize. In the postwar period, no one is deeply dissatisfied with anything.

Nevertheless, people are receiving your strip as an unprecedented kind of social commentary . . .
And that may become a problem. In fact, if people expect *Garcia-kun* to be social criticism, then it will become hard to continue. If the message is too clear, then it stops being funny. To me, *Garcia-kun* is an anti-hero story. He unintentionally induces behavior in people, forcing them to undergo small crises or reveal their weaknesses, but he himself remains largely untouched. Perplexed at times, but unsuffering. My image of Garcia-kun as a real person is someone who comes to Japan to work for the sake of his family back home—and in fact, I'm introducing them in a strip which appears soon, in which Garcia returns to Colombia. He's unusually silent because he suppresses his own feelings for the sake of his family.

This is, then, a very fictional, idealized portrayal. In fact, you seem to be giving Garcia some very Confucian characteristics.
You might say so. Just as Garcia doesn't question why things happen to him, Japanese feel no need to either. They simply surrender themselves to the demands of their social relationships. And I'm not critical of this at all. It's something I wish foreigners would make more effort to understand.

So will we be seeing *Garcia-kun* for a long time? Or are you working on something else?
I think it will continue, but as I mentioned, it may be difficult to continue in the same vein. My publishers are encouraging me, though. But in fact, there are a lot of other things I would like to do as well, and not just new manga. I'm happy about the good response *Garcia-kun* has gotten, but I put a lot of things aside to concentrate on it. I'm very happy with my regular job as a sign painter. Manga is not my whole life.

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ガルシア君
Garcia-kun

Title: ファルタ デ マノ (人手 不足)
Faruta de Mano (Hitode busoku)
Falta de Mano (Shorthanded)

- *hitode*, literally "person's hands," refers to "workers/helpers," and *-busoku* is from *fusoku* ("insufficient"), so *hitode busoku* refers to "a shortage of being shorthanded."

1

Boss: ガルシア君、悪い けど バケツ 洗って ね。
Garushia-kun, warui kedo baketsu arette ne.
(name-hon.) bad but buckets (please) wash okay?
"Sorry Garcia, but (please) wash the buckets, okay?" (PL2)

Garcia: はい。
Hai
"Okay." (PL3)

- *warui* (lit. "bad") + *kedo* ("but") is often used to mean "it's bad (of me to ask) but . . ." when requesting a favor, like the English expressions, "I'm sorry to trouble you but . . ." or "I hate to have to ask you this but . . ."
- *aratte* is the *-te* form of *arau* ("wash"), here being used as an informal request/gentle command.
- *ne* at the end of a request or command urges compliance, like "(do it), okay?"

2

Sound FX: グラリ
Gurari
Wobble (effect of something shaking/tottering unstably)

Boss: すまない ね。 人手不足 で ね。
Sumanai ne. Hitode busoku de ne.
(apology) (colloq.) shorthanded (cause/reason) (colloq.)
"Sorry. It's just that we're so shorthanded." (PL2)
でも これ も りっぱな 仕事 だから ね。
Demo kore mo rippa-na shigoto da kara ne.
but this also worthy/respectable work is because/so (colloq.)
"But this, too, is a (perfectly) respectable job, so . . ." (PL2)

- *sumanai* is an informal version of the apology *sumimasen*.

3

Garcia: でも、日本 たくさん 人 いる のに。
Demo, Nihon takusan hito iru no ni.
but Japan many people has/have/exist even though/when
"But Japan has lots of people." (PL2)

Boss: ダメ だ よ、 日本人 は。
Dame da yo, Nihonjin wa.
no good/useless is/are (emph.) Japanese people as-for
"Japanese are useless." (PL2)

- Garcia has omitted *ni wa* after *Nihon* ("Japan") and *ga* after *hito* ("people").
- *no ni* gives the feeling of "how can you say that even though . . ."
- *da* is the PL2 equivalent of *desu* ("is/are"). The boss's syntax is inverted. Normal order would be *Nihonjin wa dame da yo*.

4

Boss: こんな 仕事 やらせたら すぐ やめちゃう よ。
Konna shigoto yarasetara sugu yamechau yo.
this kind of work if made do immediately quit (regret) (emph.)
"If I made them do this kind of work they'd quit right away." (PL2)

Garcia: ん?
N?
"Hunh?" (PL2)

- *yarasetara* is a past conditional ("if") form of *yaraseru*, the causative ("make/let [do]") form of *yaru* ("do"), so *yarasetara* = "if I made (them) do."
- *yamechau* is a contraction of *yamete shimau*, the *-te* form of *yameru* ("stop/quit") plus the suffix *shimau* indicating that the action or its result would be regrettable/undesirable."

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ガルシア君
Garcia-kun

Title: デセオ (憧れ)
Deseo (Akogare)
Deseo (Aspirations)

1

Boy: ガルシア は えらい なあ。
Garushia wa erai nā.
(name) as-for admirable (colloq emph.)
"I really admire you, Garcia." (PL2)

Garcia: え?
E?
"Hunh?" (PL2)

Sign: 花
Hana
Flowers

- *erai* basically means "admirable/worthy of praise/respect," and it is used both to refer to eminent/important people (*erai hito*) and as a direct word of praise for a good deed.

2

Boy: みんな が 嫌がる 仕事 を
Minna ga iyagaru shigoto o
everyone (subj.) show dislike work (obj.)
一生懸命 やる ん だもん。
isshōkenmei yaru n da mon.
diligently do (explan.) because
"Because you throw yourself so diligently into work that no one else wants to do." (PL2)

- *iyagaru* is the adjectival noun *iya(-na)*, meaning "(is) disagreeable/unpleasant," with the suffix *-garu*, which is attached to various adjectives of feeling (either psychological or physical) to mean "show signs of being . . ." Thus, *iyagaru* = "show signs of finding (it) disagreeable" → "show dislike (for)." *Minna ga iyagaru* is a complete thought/sentence ("everyone dislikes [it]") modifying *shigoto* ("work"): "work everyone dislikes" → "work no one else wants to do."
- *n da mon* is a contraction of *no da mono*, which altogether can be thought of as "because." The expression is often used when providing an explanation for something one has just said.

3

Boy: だから ボク 勉強しない 事にした んだ。
Dakara boku benkyō shinai koto ni shita n da.
therefore/so I/me not study decided to (explan.)
"So I've decided not to study." (PL2)

Garcia: どうして?
Dōshite?
"Why?" (PL2)

- *dakara* is literally "for that reason/because it is so."
- *benkyō shinai* is the negative form of *benkyō suru* ("study").
- . . . *koto ni shita* is the past form of the expression . . . *koto ni suru*, which follows verbs for the meaning "decide to (do the action)."

4

Boy: 勉強しないと ガルシア みたい になる って
Benkyō shinai to Garushia mitai ni naru tte
if don't study (name) like will become (quote)
パパ が 言ってた から。
Papa ga itte-ta kara.
Dad (subj.) was saying because
"Because Dad told me if I didn't study I'd end up like you." (PL2)

- *to* after a verb can give a conditional "if/when" meaning.
- *mitai* directly after a noun means "is like ," and *mitai ni naru* means "become(s)/will become like –."
- *tte* is a colloquial equivalent of quotative *to*.
- *itte-ta* is a contraction of *itte-ita* ("was saying/said"), past form of *itte-iru* ("is saying/says"), from *iu* ("say").

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ガルシア君
Garcia-kun

Title: プエス (だから)
Puesu (Dakara)
Pues (Because)

1

Boss: ガルシア君 が いてくれて 助かる よ。
Garushia-kun ga ite kurete tasukaru yo.
(name-hon.) (subj.) have/exist for me be saved/helped (emph.)
"It's a big help to have you (working) for me, Garcia." (PL2)

- *ite* is the *-te* form of *iru* ("have/exists" for people and animate things), and *kurete* is the *-te* form of *kureru*, which after another verb means "(do the action/the action occurs) for my benefit." The *-te* form of *kureru* shows it is being stated as the cause/reason for what follows (*tasukaru*, "be helped").

2

Boss: 世間 じゃ 不法 就労 とか 何とか
Seken ja fuhō shūrō to ka nan to ka
society/people in illegal employment quote-? or something-?
言ってる ようだ が . . .
itte-ru yō da ga . . .
are saying seem to be but
"It seems people are saying all sorts of things about illegal labor and such, but . . ." (PL2)

- *seken* refers to "society/the world at large" → "people." *Ja* is a contraction of *de wa*, with *de* indicating the location of an action, and *wa* marking the topic of the sentence, so *seken ja* could be translated more literally: "as for in society at large, . . ."
- . . . *to ka nan to ka iu* (*itte-[i]ru* is the progressive form of *iu*, "say") can mean either "say . . . or something," or "say something/various things about . . ."
- . . . *yō da* = "seems/appears to be the case that . . ."

3

Boss: 日本経済 は 君達 外国人労働者 が
Nihon keizai wa kimi-tachi gaikokujin rōdōsha ga
Japanese economy as-for you-(plural) foreign laborers (subj.)
支えてる んだ よ。 / ガンバッテ ネ。
sasaete-ru n da yo. / Ganbatte ne.
are supporting (explan.)(emph.) (please) persist/be dogged (colloq.)
"you foreign laborers are a vital support for the Japanese economy. (So) hang in there, okay?" (PL2)

- *kimi* is an informal/masculine word for "you," used to address an equal or subordinate. The suffix *-tachi* turns words referring to people into plurals.
- *sasaete-ru* is a contraction of *sasaete-iru*, the progressive form of *sasaeru* ("support/sustain").
- *ganbatte* is the *-te* form of *ganbaru*, which means "be dogged/persistent" in what one is doing. The *-te* form is often used as a word of encouragement. Since strictly speaking the *-te* form makes an informal request or gentle command, *ne* at the end has the feeling of "(do it), okay?"

4

Man: だから わし達の 給料 が 上らん のか。
Dakara washi-tachi no kyūryo ga agaran no ka.
therefore/so our pay/wages (subj.) don't go up (explan.-?)
"So that's why our pay doesn't go up." (PL2)

Hat & Apron: 花屋
Hana-ya
Flower Shop

Woman: ピンポーン
Pin pōn.
("Ding dong" — effect of game show chimes for correct answer)
"Bingo." (PL2)

- *dakara* is literally "for that reason/because it is so" → "That's why . . ."
- *washi* is a word for "I/me" used mostly by middle-aged and older men. *-Tachi* makes it plural: "we/us." *Washi-tachi no* = "our."
- *agaran* is a contraction of *agaranai*, the negative form of *agaru* ("rise up").
- the question indicated by *no ka* (lit. "is it the case that . . .?") is mostly rhetorical. *Dakara . . . no ka* is a frequent combination used when the speaker has just realized the reason for something: "So that's why . . . , is it?"

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ガルシア君
Garcia-kun

Title: インポシブレ (無理)
Inposhibure (Muri)
Imposible (Impossible)

1

Sound FX: タタタタ
Ta ta ta ta
(effect of running swiftly)

Sound FX: ハアハア
Hā hā
(effect of heavy breathing)

2

Boy 1: いい なあ、 ガルシア、サッカー 上手 で。
Ii nā, Garushia, sakkā jōzu de.
good/fine (colloq.) (name) soccer skillful (cause/reason)
"I envy you, Garcia, being so good at soccer." (PL2)

Boy 2: ホント、 羨ましい よ なァ
Honto, urayamashii yo nā.
truth am envious/jealous (emph.) (colloq.)
"That's the truth. I'm really jealous." (PL2)

- *ii nā* is an expression of envy. It combines *ii* (literally "good/fine") with the emphatic/exclamatory *nā*.
- *de* is essentially the *-te* form of *desu* ("is/are"). Using the *-te* form marks *sakkā (ga) jōzu (da/desu)* as the reason for his saying *ii nā*, which in normal syntax would come at the end.
- *hontō* ("truth") is often shortened to *honto* in informal speech.

3

Boy 1: Jリーグ に 入ったら いい のにね。
Jei-riigu ni haittara ii no ni ne.
(pro soccer league) into if enter would be good wouldn't it?
"Wouldn't it be great if he joined the J League?" (PL2)

Boy 2: ウン。
Un.
"Yeah!" (PL2)

Garcia: え? 無理 だ よ。
E? Muri da yo.
hunh? impossible is (emph.)
"Hunh? That's impossible." (PL2)

- Jリーグ *Jei-riigu* is the name of the Japanese professional soccer league.
- *haittara* is a conditional "if/when" form of *hairu* ("enter/go into/join").
- *ii no ni* after a conditional expression means the speaker wishes that condition existed/were true: "if only/wouldn't it be great if . . ." When the condition involves another person's action, it often has the meaning of "(I think) you/he/they should . . ." or "Why don't you . . . ?"
- *ne* at the end of the sentence is clearly addressed to the other boy, seeking his agreement, so we have translated the sentence as if it is entirely addressed to the other boy. Actually, though, the first part of the sentence could be addressed to Garcia ("You should join the J League"), with just the *ne* ("don't you agree?") addressed to the other boy.

4

Boy 1: 無理 だ よ ね。 観光 ビザ だ もん。
Muri da yo ne. Kankō biza da mon.
impossible is (emph.) (colloq.) tourist visa is because
"(Yeah,) it's impossible, isn't it. (Because) he has a tourist visa." (PL2)

- in this case *ne* serves as a self-confirmation – "yeah, that's true, isn't it?" — instead of being directed at his friend for his agreement.
- *da* is literally just "is/are," but here implies "is on/has (a tourist visa)."
- *mon* is a contraction of *mono*, which after *da/desu* essentially means "because (it is so)."

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ガルシア君
Garcia-kun

Title: ウム . . . (あのォ)
Umu . . . (Anō) **Uhh . . .**

- *anō* is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."

1

Garcia: あのォ . . .
Anō . . . **"Uhh . . ."** (PL2)

Card: 供
offering **In Memoriam**

On Apron: 花(屋)
Hana(-ya) **Flower (Shop)**

Man: は!?
Ha!? **"Huh?"** (PL2)

- the kanji 供, from 供える *sonaeru* ("make an offering") or 供え物 *sonaemono* ("offering") indicates that the item (see final frame) is an offering to the dead. Usually the character wouldn't actually be read out loud when used this way.

2

Man: どうしよう . . . とうとう オレも 外人 に
(thinking) *Dō shiyo . . . tōtō ore mo gaijin ni*
what/how shall do finally/ultimately I/me also foreigner by
話しかけられちゃった よォ
hanashikakerarechatta yō.
was spoken to (regret) (emph.)
"What'll I do? It's finally happened: I've been spoken to by a foreigner." (PL2)

Sound FX: ハハハ
Ha ha ha (nervous laugh)

Man: ヤバイ なあ。
(thinking) *Yabai nā.*
is awkward/bad situation (emph.)
"This is bad." (PL2)

- *hanashikakerarechatta* is a contraction of *hanashikakerarete* (passive of *hanashikakeru*, "strike up a conversation with") plus *shimatta* (past of *shimau*, indicating the action was regrettable/undesirable).

3

Garcia: あのォ . .
Anō . . .
"Uhh . . ." (PL2)

Man: ウン、 でも . . . ちゃんと 返事しなきゃ
(thinking) *Un, demo . . . chan-to henji shinakya*
yeah/uh-huh but properly/courteously if don't answer
日本人 は 冷たい と 思われる から な。
Nihonjin wa tsumetai to omowareru kara na.
Japanese as-for are cold (quote) will be thought because (colloq.)
"Yeah, but . . . if I don't give him a proper response, he'll think we Japanese are coldhearted, so (I'd better say something)." (PL2)

Man: 堂々と、 明るく。
(thinking) *Dōdō-to, akaruku.*
boldly/fearlessly brightly/cheerfully
"Boldly, cheerfully." (PL2)

4

On Truck: 花屋
Hana-ya
Flower Shop

Garcia: 通して 下さい。
Tōshite kudasai.
let pass through please
"Please let me by." (PL3)

Man: は?
Ha?
"Huh?" (PL2)

Overhead: 忌中
Kichū
In Mourning

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ガルシア君
Garcia-kun

Title: アミーゴ (友達)
Amiigo (Tomodachi)
Amigo (Friend)

1

Square: コンニチハ。
Konnichi wa.
"Hello." (PL3)

Circle 1: ヤア、新しい 友達 だ。
Yā, atarashii tomodachi da.
hi/hey new friend is
"Hey, it's a new friend." (PL2)

- *yā* is an informal "hello/hi/hey there."

2

Circle 1: ここ 変 だ よ。
Koko hen da yo.
here/this place strange/weird is (emph.)
"This place is strange." (PL2)

Sound FX: ギーコギーコ バキッ
Giiko giiko Baki!
(effect of sawing) (effect of breaking a piece off)

Square: イタタタ
Ita ta ta
"Ow-oww." (PL2)

Circle 2: ここ も 取った 方がいい わ。
Koko mo totta hō ga ii wa.
here/this place also took off is better (fem. colloq.)
"It'd be better if we took this off, too." (PL2)

- *ita ta ta* is a colloquial variation of *itai* ("hurt[s]") used as an exclamation: "Ouch!/Ow!" Other typical variations are *ita!*, *aita!*, and *aita ta!* — with additional *ta*s added in proportion to the degree/duration of pain.
- . . . *hō ga ii* = "would be better to/if . . ."
- *wa* is a mostly feminine particle for emphasis used in casual speech.

3

Circle 1: ワーイ、 ボク達 と 同じ になった。
Wāi, boku-tachi to onaji ni natta.
hurray we/us as same became
"Hurray, he has become the same as us." (PL2)

Sound FX: ボロ . . .
Boro . . . (effect of being in tatters; cf. *boroboro*)

Circle 3: よかった、よかった。
Yokatta, yokatta.
"I'm so glad, I'm so glad!" (PL2)

- . . . *to onaji* = "the same as . . ."
- *ni natta* is the plain/abrupt past form of *ni naru* ("become/change to"). *Ni nareta* (next frame) is the past potential ("was able to") form of *ni naru*.
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). Besides its literal meaning of "was good," *yokatta* is used idiomatically to mean "I'm so glad" (when one has been lucky or things otherwise go according to one's wishes, as here) or "I'm relieved" (when one's fears have been proven unnecessary).

4

Friend: それでやっと日本人 と 友達 になれた んだ。
Sore de yatto Nihonjin to tomodachi ni nareta n da.
with that finally Japanese with friends was able to become (expln.)
"And with that, I was finally able to become friends with some Japanese." (PL2)

嬉しい よ。
Ureshii yo.
happy/glad (emph.)/am
"I'm so happy." (PL2)

Garcia: はあ。
Hā.
"Uhhh-huh." (PL2)

- *hā* is a very tentative *hai* ("yes"). He doesn't know whether to join in his friend's happiness or feel sorry for him.

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ガルシア君
Garcia-kun

Title: プロメーサ　(約束)
Puromēsa (Yakusoku)
Promesa (A Promise)

1

Woman 1: こんにち　は。
Konnichi wa.
today as-for
"Hello." (PL2)

Garcia: こんにち　わ。
Konnichi wa.
"Hello." (PL2)

- the correct spelling for the standard daytime (usually afternoon) greeting *konnichi wa* is こんにちは. The nonstandard spelling used for Garcia is presumably intended to reflect his foreign accent.

2

Woman 2: 大丈夫？　外人　に　話しかけて。
Daijō bu, gaijin ni hanashikakete?
all right/okay foreigner to addressing/talking to
"Is it okay — talking to a foreigner?"
→ **"Do you think it's a good idea — talking to a foreigner?"** (PL2)

Woman 1: 遅れてる　わね。
Okurete-ru wa ne.
are late/behind the times (fem. colloq.)
"You're behind the times." (PL2)

これから　は　国際　交流　の 時代　よ。
Korekara wa kokusai kōryū no jidai yo.
from now as-for international interchange of era (emph.)/is
"We're now in an era of international interchange, you know." (PL2)

- *daijōbu* means "all right/okay" in the sense of "no cause for concern." Using it as a question implies there is cause for concern.
- *hanashikakete* is the *-te* form of *hanashikakeru*, a combination of *hanasu* ("talk") and *kakeru* (lit. "hang"). *Kakeru* added to another verb implies starting the action and/or directing it at someone/something, so *hanashikakeru* has the feeling of "strike up a conversation with (someone)." The woman's syntax is inverted. Normal order would give her reason for concern first, and end with the questioning *daijōbu?*
- *okurete-ru* is a contraction of *okurete-iru* ("be late/behind schedule") from *okureru* ("become late/fall behind schedule"), in this case referring to being behind the times.
- *korekara* is literally "from this," meaning "from this time forward" → "from now (on)/(in)the future," but the implication here is that they are already in the era of international interchange.
- in informal situations, the emphatic particle *yo* alone can function as *desu yo* ("is/are/will be" + emph.), especially in female speech. As in the final frame, after a question word it can also act as an emphatic and very abrupt *desu ka?*

3

Woman 1: 今度、　遊び　に いらっしゃい　よ。
Kondo, asobi ni irasshai yo.
this time/sometime play/visit for come (emph.)
"Stop by for a visit sometime." (PL2-4)

Garcia: はい、行きます。
Hai, ikimasu.
yes/okay will go
"Okay, I will." (PL3)

- *kondo* is literally "this time/occasion," but it can variously mean "recently," "now," "soon/next time," or "sometime," depending on the context.
- *irasshai* is the abrupt command form of the PL4 verb *irassharu*, here equivalent to *kuru* ("come"). *Asobi ni kuru* is an expression for "come visit," and *asobi ni irasshai* is a common way to invite someone to one's home.

4

Woman 1: 何　の　用　よ？
Nan no yō yo?
what of business (emph.-?)
"What's your business?"
→ **"What do you want?"** (PL2)

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ガルシア君
Garcia-kun

Title: エンビディア (うらやましい)
Enbidia (Urayamashii)
Envidiar (Envious)

1

Garcia: うらやましい、この ストーブ 捨てる なんて。
Urayamashii, kono sutōbu suteru nante.
envious this stove/heater discard (quote)
"I'm envious that he throws away this stove."
→ **"I envy him that he can actually throw away a heater like this."** (PL2)

- *sutobu* is a katakana rendering of English "stove"; the Japanese word always refers to a space heater rather than to a kitchen stove, which is called レンジ *renji*, from English "range."
- *nante* is a colloquial quotative form that implies the situation described is extraordinary/astonishing.

2

Garcia: 貰って 行こっ。
Moratte iko!
receive/take-and will go
"I think I'll take it." (PL2)

- *moratte* is the *-te* form of *morau* ("receive/obtain"), and *iko!* is a colloquial version of *ikō*, the volitional ("let's/I think I'll . . .") form of *iku* ("go"), so the combination is literally "I think I'll receive/obtain it and go" → "I think I'll take it."

3

Man: うらやましい な、 拾って 行ける なんて。
Urayamashii na, hirotte ikeru nante.
envious (emph.) pick up-and can go (quote)
"I envy him that he can actually take (something like that) home." (PL2)

- *na* is a mostly masculine equivalent of colloquial *ne*, in this case used for light emphasis.
- *hirotte* is the *-te* form of *hirou* ("pick up"), and *ikeru* is the potential ("can/able to") form of *iku* ("go"), so it is literally "can pick up and go" → "can take." At this point it sounds like the man envies Garcia's nerve for being able to pick something up out of the trash. Japanese have traditionally disdained used goods, although this is evidently changing with the poor economy.

4

Man: 置く 場所 が あったら 捨てなかった のに。
Oku basho ga attara sutenakatta noni.
set/keep place (subj.) if existed did not discard even though/but
"If I had a place to put it, I wouldn't have thrown it out (but)."
→ **"I wouldn't have thrown it out if I had room to keep it."** (PL2)

On Shelf: みかん
Mikan
Mandarin Oranges

Arrow: 新しい ストーブ
Atarashii sutōbu
New Heater

Sound FX: ブーン
Būn (humming sound of heater)

- *attara* is a conditional ("if") form of *atta*, past tense of *aru* ("have/exists" for inanimate things).
- *sutenakatta* is the past form of *sutenai*, the negative of *suteru* ("discard/throw away"). After a past conditional clause, a past negative ("did not") form has the meaning, "would not have (done)."
- *noni* (literally "even though") implies a feeling of disappointment/regret
- sturdy cardboard *mikan* boxes are favorites for home storage.

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An introduction to the manga series,

三四郎の恋

Sanshirō no Koi

Sanshirō's Love

by

前川 つかさ

Maekawa Tsukasa

Manga stories based on historical characters or events are not unusual, but manga artists generally have no compunctions about diverging from historical fact. Maekawa Tsukasa, known to regular MANGAJIN readers as the creator of *Dai-Tōkyō Binbō Seikatsu Manyuaru* ("A Manual for Cheap Living in Greater Tokyo"), is no exception. In the series *Sanshirō no Koi* ("Sanshirō's Love"), Maekawa uses historical reality as a starting point for his manga story.

In the story on the following pages, Sanshirō is a young student who, in addition to his regular studies, is serving as apprentice and houseboy to a well-known writer, Nekome Tanseki. The character Nekome is modeled loosely on the famous early-20th century novelist, Natsume Sōseki (1867-1916), whose works include *Sanshirō* (source of the manga character Sanshirō) and "I Am a Cat" (*Wagahai wa Neko de Aru,* the source of the Neko in the name Nekome).

In the story, Nekome is offered a scholarship by the Japanese government to go to England to study English literature. Sōseki did indeed go to England on a government scholarship in 1900. At the time he received the scholarship, however, Sōseki was not yet a novelist, nor was he living in Tokyo. He was teaching English at the Fifth Higher School (these are sometimes called "high schools," but have no exact counterpart in the modern educational system) in Kumamoto, on Japan's southern island of Kyūshū, where he had been since 1896.

Both at the Fifth Higher School and at Tokyo University where he began teaching after his return from England in 1903, Soseki followed in the footsteps of Lafcadio Hearn, a man of Irish and Greek ancestry who had come to Japan in 1890 after nearly two decades as a newspaper reporter in the United States. Hearn taught at the Fifth Higher School from 1891 to 1894, and at Tokyo University from 1896 to 1903. He was tremendously popular among his students, so much so that Sōseki is said to have objected to the injustice when he was appointed, in a wave of increasing nationalism, to replace Hearn and become the first native Japanese lecturer of English Literature at Tokyo University.

It's not surprising, then, that Maekawa Tsukasa has Lafcadio Hearn appearing as one of several actual literary figures from the period (or characters cast in their image) in this story about a novelist modeled on Sōseki. But Maekawa takes considerable liberties in depicting these "famous" characters, including Hearn.

Hearn himself apparently never held a post at the First Higher School in Tokyo (in the manga story it is referred to as "higher middle school"). It was Sōseki who taught concurrently at Tokyo University and the First Higher School as Hearn is said to do in this episode.

Except for a couple of months at the beginning of 1903 just after he got back from England, Sōseki did not live in Tokyo when Hearn was teaching at Tokyo University. Further, Hearn died in September 1904 even before Sōseki became a novelist: Sōseki's first novel, *Wagahai wa Neko de Aru* ("I Am a Cat") began appearing serially in January 1905.

All this means, of course, that Sōseki could not have had a writer's apprentice/houseboy who took classes from Hearn prior to 1903, nor one who accompanied him to England even earlier, in 1900.

Sōseki has long been regarded as Japan's greatest novelist of the 20th century. His second novel, the humorous and satirical *Botchan* (1906), remains a perennial best seller, and the much somberer *Kokoro* (1914) is probably cited by more Japanese than any other modern novel as a book that profoundly influenced their lives. For readers wishing to learn more about him, Edwin McClellan's *Two Japanese Novelists: Sōseki and Tōson* is handy, with brief summaries/discussions of his major novels.

Donald Keene's monumental *Dawn to the West* has a lengthy chapter on Sōseki as well as on Mori Ōgai, another turn of the century author mentioned in this episode, and Nagai Kafū, the author who appeared in the episode published in MANGAJIN No. 23. More recently: Van Gessel's *Three Modern Novelists: Sōseki, Tanizaki, Kawabata* is aimed at "the general, perhaps even the casual, reader of

• have no compunctions about = 平気で *heiki de* • diverging from = それる/異なる *soreru/kotonaru* • apprentice = 見習い/弟子 *minarai/deshi* • injustice = 不当/不正 *futō/fusei* • takes considerable liberties = かなり自由に書き変える *kanari jiyū ni kakikaeru* • perennial = 持続的な/永久の *jizokuteki-na/eikyu no* • somber = 除うつな/深刻な *in'utsu-na/shinkoku-na*

modern Japanese literature in translation."

Lafcadio Hearn was the author of several books on Japan, beginning with *Glimpses of an Unfamiliar Japan* in 1894, which made him known in the West as an important interpreter of Japan. His two most famous works were published in the year of his death—*Japan: An Attempt at Interpretation*, and *Kwaidan* (怪談, romanized as *Kaidan* today), a collection of Japanese tales of the supernatural.

For more information on Hearn's life, as well as samples of his writing starting with his earlier days as a sensationalist newspaper reporter in Cincinnati, see *Wandering Ghost: The Odyssey of Lafcadio Hearn*, by Jonathan Cott. Another interesting perspective on Hearn's life in Japan is found in Michael Shapiro's *In the Land of the Brokenhearted*, which is, unfortunately, out of print.

Wayne Lammers, MANGAJIN Translation Editor, is a former professor of Japanese literature.

Lafcadio Hearn: a photo from the cover of *Wandering Ghost: The Odyssey of Lafcadio Hearn* (Kodansha), and Maekawa's manga version (obviously an older Hearn). Hearn's left eye was injured in a childhood accident, and he showed only his right side for photographs.

Natsume Sōseki: photo from the book *Three Modern Novelists* (Kodansha) vs. the manga character Nekome Tanseki. There are photos of Sōseki that show him with a more pointed mustache. (This photo is from 1912.) Actually Sōseki was a pen name. His real name was Natsume Kinnosuke.

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For background information on the characters appearing in this manga story, see the preceding pages.

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1 **Title:**
Dai Nijū Wa: Igirisu
Story No. 20: England

- *Igirisu*, from Portuguese *Inglés*, is the traditonal katakana name for England that continues to be used today, although most Japanese would also recognize, and some regularly use, イングランド *Ingurando*, from the English name.

Narrator:
Atsusa no kibishikatta natsu no yūmagure, Nekome Sensei wa itsu ni naku isogi-ashi de ieji o tadotte-ita.
In the evening twilight after a relentlessly hot summer day, Mr. Nekome was making his way home in an unusual hurry. (PL2)

- *atsusa* ("heat") is a noun form of *atsui* ("hot"), and *kibishikatta* is the plain/abrupt past form of *kibishii* ("harsh/severe"). *Atsusa ga/no kibıshikatta* is a complete thought/sentence ("the heat was severe") modifying *natsu no yūmagure* ("summer evening"). *No* often replaces the subject marker *ga* in modifying clauses like this.
- *yūmagure* = *yūgure* = "evening twilight."
- *sensei*, most familiar as the word for "teacher," is used as a title (and term of address — see below) for a variety of people considered worthy of respect, including doctors, politicians, and writers.
- *tsu ni naku* is the adverb form of *itsu ni nai*, "unusual/uncommon."
- *isogi-ashi* is from *isogu* ("hurry/rush") and *ashi* ("foot/feet/leg[s]") → "hurried steps." *De* indicates method/manner, so *isogiashi de* is literally "with hurried steps" ‣ "in a hurry."
- *ieji* is "(one's) way home" and *tadotte-ita* is from *tadoru* ("follow/trace"), so *ieji o tadotte-ita* = "was making his way home."

Sound FX:
Karan karakon katakon kararakon
(hollow sound of wooden *geta* knocking and scraping against the ground)

- the more typical FX for *geta* ("wooden sandals/clogs") is *karan koron* as seen in frame 3. The variation here presumably reflects his great hurry, which makes the sound of the geta less regular.

2 **Okei:**
A! Sensei.
"Hello, Mr. Nekome." (PL2-3)

- it's quite typical for Japanese to address others by title rather than by name — especially superiors or persons of respect.

3 **Sound FX:**
Karan koron karan
(hollow sound of *geta*)

1 **Nameplate:**
Nekome

2 **Sanshirō:**
E! Igirisu!?
"What? England!?"

3 **Nekome:**
Fumu
"Uh-huh." (PL2)

- *fumu* is only an approximation of a grunt-like utterance. It can be equivalent to *un* ("uh-huh/yeah") or to *fūn*, an interjection showing interest/understanding, "oh?/is that so?/really?/hmm, I see." Here it seems to be the former.

4 **Nekome:**
Kyō Monbushō kara Eibungaku no kenkyū no tame no ryūgaku o susumerarete na . . .
"Today I was urged by the Ministry of Education to (consider) study abroad for the purpose of studying English literature."
→ "Today the Ministry of Education offered to send me to England to study English literature." (PL2)

- *Eibungaku* ("English literature") combines the first character of the kanji name for England (英国 *Eikoku*) with *bungaku*, the word for "literature/belles-lettres." *Eibungaku no kenkyū* = "the study of English literature."
- . . . *no tame* = "for the purpose of"
- *ryūgaku* = "study abroad"
- *susumerarete* is the *te* form of *susumerareru*, the passive form of *susumeru* ("urge/offer").

5 **Sanshirō:**
Mō . . . kimerareta n desu ka?
"Have you already decided?" (PL4)

- *mō* = "already"
- *kimerareta* is the plain/abrupt past form of *kimerareru*, a polite form of *kimeru* ("decide").

6 **Nekome:**
Iya, mada kakutō wa shinakatta ga . . .
"Well no, I didn't give them a firm answer yet, but . . ." (PL2)

- *iya* is literally "no," but often it serves merely as a kind of "warm-up" word, like "well." Here it seems to be a little bit of both.
- *mada* followed by a negative means "not yet."
- *kakutō* is written with kanji meaning "definite/certain" and "answer/reply" → "firm answer."
- *shinakatta* is the past form of *shinai*, which is the negative of *suru* ("do/make").

7 **Nekome:**
metta-ni nai chansu da shi, maemuki ni kangaetai to omotto-ru.
". . . it's a rare chance, and I'm thinking I'd like to consider it in a forward-looking manner."
→ ". . . it's a rare opportunity, and I'm inclined to accept." (PL2)

- *metta-ni* is followed by a negative to mean "rarely/seldom." *Metta-ni nai* ("seldom exists") modifies *chansu* (from English "chance") → "rare chance/opportunity."
- *shi* is an "and" for connecting two clauses in a compound sentence.
- *kangaetai* is the "want to" form of *kangaeru* ("consider/think about"). *Maemuki* is literally "faced forward," and *maemuki ni kangaeru* is an idiomatic expression for "consider/think about (something) favorably/in a positive light."
- *omotto-ru* is a contraction of *omotte-oru*, equivalent to *omotte-iru* ("am/is/are thinking") from *omou* ("think").

1 **Nekome:**
Moshi sō natta baai da ga, omae no koto wa Ōgai-kun ni demo tanomō to omotte-oru.
"In the case that it becomes that way, I'm thinking I'll ask a favor of Ōgai or someone regarding you."
→ **"If I do go, I plan to ask Ōgai to take you in."** (PL2)

- *moshi* is normally followed by a conditional form (*–tara*, *nara*, etc.), but here the phrase *sō natta baai* ("in the case that it becomes that way") provides the conditional meaning.
- *da ga* at the end of an introductory clause can function essentially like *wa* ("as for") to mark one's topic.
- *omae* is an informal/abrupt word for "you" used mostly by males with their peers or subordinates. *Omae no koto* = "things having to do with you/about you."
- 森鴎外 Mori Ōgai was a famous literary contemporary of Natsume Sōseki, on whom Nekome is modeled.
- *-kun* is an equivalent of *-san* ("Mr./Ms.") used among male peers.
- *demo* after an object means "or something"; after a person, "or someone."
- *tanomō* is the volitional ("I shall") form of *tanomu* ("ask/request [a favor]"). *Ni* is used to mark the person being asked.

2 **Nekome:**
Dakara omae wa nani mo shinpai shinaide kono mama bengaku ni hagemu yō ni . . .
"So (I want you to) go on applying yourself to your studies without worrying about a thing." (PL2)

- *dakara* = "so/therefore"
- *nani mo* is followed by a negative to mean "not . . . at all."
- *shinpai shinaide* is a negative *-te* form of *shinpai suru* ("worry"). *Nani mo shinpai shinaide* = "without worrying at all."
- *mama* = "as is/unchanged" so *kono mama* means "unchanged from this/now" or "remaining this way" → "go on (doing)."
- *hagemu* = "strive/make an effort"
- *. . . yō ni* is short for something like *. . . yō ni shinasai*, a fairly gentle command form of *. . . yō ni suru*, "make it so that . . ." *Yō ni* is often used to give commands with the feeling of "I want you to . . ."

3 **Sound FX:**
Pūn
(whine of mosquito)

4 **Sound FX:**
Pachi!
Slap!

5 **Sanshirō:**
Igirisu ka . . .
"England, hunh?" (PL2)

1 **Narrator:**
Sūjitsu-go, Sanshirō wa gakumon no koto de oshie o kou tame,
Several days later, Sanshirō, in order to seek instruction on some scholarly matters,
kōtō chūgaku no kōshi mo shite-iru Rafukadio Hān Sensei o Teidai no kenkyū-shitsu ni tazuneta.
visited Professor Lafcadio Hearn (who also taught at Sanshirō's higher middle school) in his office at the Imperial University. (PL2)

- *oshie* is the noun form of *oshieru* ("teach/instruct"), and *kou* means "ask/request/beg," so *oshie o kou* is literally "ask for (his) instruction"
- *kōtō chūgaku* (strictly speaking renamed *kōtō gakkō* ["higher school"] by the time Hearn was teaching at the university), was the name given in mid-Meiji to a small number of elite prep schools for entry into the imperial universities.
- *Teidai* is short for 帝国大学 *Teikoku Daigaku*, "Imperial University" — referring to Tokyo Imperial University (today's Tokyo University) in this case.
- *kenkyūshitsu* (literally "research room"), is the term for university faculty offices.

2 **Hearn:**
Hō.
"Hmm." (PL2)

- *hō* is an interjection showing interest/mild surprise, like "Really?/Oh?"
- using katakana for Hearn's speech is a standard device for non-native speakers — indicating, perhaps, that he speaks with an accent.

3 **Hearn:**
Nekome Sensei ga Igirisu ni.
"Mr. Nekome (is going) to England?" (PL2)

4 **Hearn:**
Sore wa medetai koto desu.
"That is a happy thing."
"That's wonderful news." (PL3)

- *medetai* = "happy/joyful/auspicious"

5 **Hearn:**
Kimi wa dō suru no desu ka?
"What will you do?" (PL3)

Sanshirō:
Hai, tabun Ōgai Sensei ni o-sewa ni naru koto ni . . .
"Well, I think I'll probably be staying with Mr. Ōgai." (PL3)

- *hai* (lit. "yes") can be used like this to acknowledge a question even when it is not a yes-no question.
- *sewa ni naru* basically means "receive favor/aid/help." It's often used as a polite expression for staying at someone's house. *O-* is honorific.
- *. . . koto ni* here implies *. . . koto ni naru (to omoimasu)*, an expression meaning "(I think) it will be decided/arranged that . . ." → "I think I will probably . . ."

6 **Hearn:**
Fumu
"Hmm (I see)." (PL2)

7 **Sound FX:**
Ji ji ji ji (chirping of a kind of cicada, usually called *abura-zemi*)
Min min min (chirping of a kind of cicada called *min min-zemi*)

- *min* (or *miin*) is the most common FX for the cries/chirping of *semi*, or cicadas.

1 **Hearn:**
Kimi mo tsuite ittara?
"Why don't you go along?" (PL2)

- *tsuite ittara* is a conditional "if" form of *tsuite iku* ("go along/accompany"). The *-tara* form of a verb (literally implying "how would it be if you [do the action]") is often used to suggest/urge that the action be done: "Why don't you . . ."

2 **Sanshirō:**
E!?
"What?!" (PL2)

3 **Hearn:**
Watashi, Nihon ni kite wakai hito-tachi ni Eigo ya Eibungaku o oshiete kita.
"I came to Japan and have been teaching young people English language and English literature." (PL2)

- as a *gaijin*, Hearn overuses *watashi.*
- *kite* is the *-te* form of *kuru* ("come").
- the suffix *-tachi* turns nouns referring to people into plurals. Since *wakai hito* ("young person/people") can be either singular or plural, adding *-tachi* makes it unambiguously plural.
- *ya* is used to mean "and" between two or more items in a list, usually implying that the list is not necessarily complete.
- *oshiete* is the *-te* form of *oshieru* ("teach") and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* is often added to the *-te* form of verbs to indicate that the action began at sometime in the past and has continued to the present.

4 **Hearn:**
Watashi mo Nihongo to Nihonjin ni ōki-na eikyō o uketa.
"I have also been greatly influenced by the Japanese language and the Japanese people." (PL2)

Hearn:
Sore, watashi jishin no tame de mo ari, hongoku no tame de mo atta.
"It has been for my own benefit, as well as for my country's benefit." (PL2)

- *ōki-na* is an alternate form of the adjective *ōkii*, "big/large."
- *uketa* is the plain/abrupt past form of *ukeru* ("receive"). *Ōki-na eikyō o uketa* = "received a large influence" → "have been greatly influenced."
- *jishin* = "self/oneself," *watashi jishin* = "I myself," and *watashi jishin no* = "my own."
- *no tame*, seen above with the meaning "for the purpose of," here means "for the good/benefit of."
- . . . *de mo ari . . . de mo aru* (*atta* is the past form of *aru*) means "is both . . . and . . ." or "is . . . as well as . . ." The expression comes from *de aru*, a more formal equivalent of *da/desu* ("is/are").

5 **Hearn:**
Korekara wa Nihonjin ni mo sō iu koto hitsuyō desu.
"From now on, for Japanese people, too, that kind of thing is necessary."
→ "In the future, Japanese people need to have that kind of experience, too." (PL3)

- *korekara* is literally "from this," meaning "from this time forward" ‣ "from now (on)/(in)the future."

(continued on facing page)

1 **Hearn:**
Nekome Sensei ni tanonde mitara dō desu?
"Why don't you try asking Mr. Nekome?" (PL3)

- *tanonde* is the *-te* form of *tanomu* ("ask/request a favor"), and *mitara* is a conditional "if" form of *miru* ("see"). *Miru* after a *-te* form gives the meaning "try (doing the action)" or "do (the action) and see what happens."
- *dō desu* is a short form of *dō desu ka?* ("how is it?"); *tanonde mitara dō desu (ka)?* is literally "how would it be if you try asking?" — the full form of the conditional expression used for making a suggestion seen at the top of the facing page.

2 **Sound FX:**
Pocha
Splash

Hearn:
Kore wa kimi ni totte mo chansu kamo.
"This may be a chance for you as well." (PL3)

- *. . . ni totte* = "for," and *mo* = "also/as well."
- *kamo* is short for *kamo shirenai* ("might be/may possibly be").

3 **Sound FX:**
Kana kana kana
(chirping of a kind of cicada known as *kanakana* or *higurashi*)

4 **Shop curtain:**
Dango
Dumplings

- *dango* is a generic name for boiled or steamed "dumplings" made with flour from various grains. As was customary at the time in which this story is set, the sign on the shop curtain is to be read right to left.

5 **Okei:**
Ocha.
"(Have some) tea." (PL2)

Sound FX:
Toku toku
("burbling" sound of tea pouring into cup)

(continued from previous page)

6 **Hearn:**
Nekome Sensei ya, sore ni tsuzuku kimi-tachi ga don-don soto ni me o hiraku beki desu.
"Mr. Nekome and you fellows who follow him should more and more open your eyes to the outside."
→ **"Mr. Nekome and you youngsters who will follow in his footsteps should all broaden your horizons at every opportunity."** (PL3)

- *sore*, lit. "that," here serves as a personal pronoun for Nekome Sensei → "he/him."
- *don-don* means to do something "rapidly/more and more/lots and lots."
- *beki da/desu* after a verb implies "should/ought to/must."

1 **Okei:**
Kono mae Nekome Sensei hidoku isoide-ita kedo . . .
"Mr. Nekome was in a terrible hurry the other day, (but . . .)" (PL2)

Okei:
nanika atta no kashira?
"is it perhaps that something happened?"
→ **"did something happen?"** (PL2)

- *kono mae* = "before this" → "the other day"
- *hidoku* is the adverb form of *hidoi* ("terrible").
- *isoide-ita* is the past form of *isoide-iru* ("be in a hurry"), from *isogu* ("hurry/rush").
- *nanika* = "something" and *atta* is the plain/abrupt past form of *aru* ("exist[s]," or when speaking of events "occur[s]/happen[s]").
- *kashira*, used mostly by females, asks a conjectural question, "I wonder if/is it perhaps (that)?" The *no* indicates she is seeking an explanation.

2 **Sanshirō:**
Un.
"Uh-huh." (PL2)

3 **Sanshirō:**
Sensei, Igirisu ni iku kamo shirenai n da.
"Mr. Nekome may go to England." (PL2)

- *n(o) da* shows he is making an explanation.

Okei:
E!?
"What?" (PL2)

4 **Sound FX:**
Kana kana kana
(chirping of cicadas)

5 **Okei:**
Sanshirō-san wa?
"What about you?" (PL2)

- Japanese often use their listener's name or title in situations where English speakers would say "you."
- stating just a topic like this with the intonation of a question asks very generally about the status or condition of that topic. This form of question can be used either when the implied question is obvious or when you're not quite sure how to formulate your question. Here Okei implies something like *Sanshirō-san wa dō naru no?* ("What's going to happen to you?").

6 **Sanshirō:**
Boku mo iku ka mo shirenai.
"I may go, too." (PL2)

- *boku* is an informal "I/me" used by males when speaking with close friends and acquaintances.

7 **Shop curtain:**
Dango
Dumplings

Sound FX:
Kana kana kana kana kana
(chirping of cicadas)

1 **Nekome:**
Ōi, Sanshirō.
"Hey, Sanshirō!" (PL2)

Sound FX:
Gara
Rattle (short rattle of sliding door being flung open)

2 **Nekome:**
Monbushō kara omae o taidō suru kyoka ga orita zo.
"Permission to have you accompany me came down from the Ministry of Education."
→ "The Ministry of Education granted me permission to take you along." (PL2)

Sanshirō:
Honto desu ka?
"Really?" (PL3)

- *taidō suru* is a formal word for "be accompanied by (someone)/take (someone) along." *Omae o taidō suru* is a complete thought/sentence ("[I] will take you along") modifying *kyoka* ("permission").
- *orita* is the plain/abrupt past form of *oriru* ("go/come down"). *Kyoka ga oriru* is a formal way to say "permission is/will be granted."
- *zo* is a rough masculine particle for emphasis.
- *hontō* ("truth") is often shortened to *honto* in colloquial speech. *Honto desu* = "is true," and *honto desu ka* = "Is it true?" → "Really?"

Narrator:
Igirisu-yuki o ketsui shita Sanshirō . . .
Sanshirō who decided to go to England . . .
→ Sanshirō had decided to go to England. (PL2)

Shikashi sono mune no uchi wa, Okei-chan to no wakare o omou to, gyutto shimetsukerareru no datta.
But when he thought about parting with Okei, he felt a tightening in his chest. (PL2)

- *-yuki* is a suffix form of the verb *iku* ("go") that is attached to place names for the meaning "bound for ~."
- *ketsui* is a noun for "decision/determination," and *shita* is the plain/abrupt past form of *suru* ("do/make"), which turns the noun into a verb.
- *Igirisu-yuki o ketsui shita* is a complete thought/sentence ("decided on going to England") modifying *Sanshirō*, so the first sentence is really just a fragment in Japanese.
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used mostly with children but also used affectionately by adults among close friends/intimates.
- *gyu!* is an FX word for pushing/pressing/squeezing with considerable force. The *-tto* ending makes it function as an adverb.
- *shimetsukerareru* is the passive form of *shimetsukeru* ("tighten/cinch/choke").
- *no datta* is the past form of explantory *no da*, here serving as a kind of narrative emphasis.

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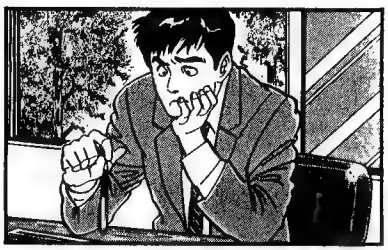
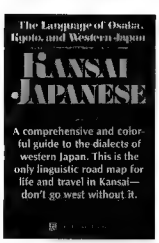
(Part II)

The story so far . . .



Transferred from the head office in Tokyo, our hero Shima becomes a manager in the advertising department at the Hatsushiba factory in Kyoto (Hatsushiba is a fictional company modeled loosely on Matsushita/Toshiba). A bread-making machine is their latest hit product, and the division's female employees spent a year devising recipes for it. Shima samples their bread as part of his introductory tour of the factory, but makes the mistake of criticizing the taste. The root of the problem is that Shima just doesn't like bread, but they don't know this, and relations with his co-workers have grown cold. Their snubs are subtle—his tea is served abruptly, his desk is the only one without flowers. Shima particularly notices the aloofness of one OL, Miss Suzukamo.

Meanwhile Shima's boss, Kurashige, tells him that they will soon be visited by a group of Chicago business leaders, and as an English speaker, Shima will be expected to entertain them. Kurashige wants Shima to take them to Kyoto's exclusive teahouses, where they can be entertained in the traditional style. He offers to introduce Shima to a teahouse he frequents in the elegant entertainment district called Gion.


The Language of Osaka, Kyoto, and Western Japan
KANSAI JAPANESE
A comprehensive and colorful guide to the dialects of western Japan. This is the only linguistic road map for life and travel in Kansai—don't go west without it.

A note about Kansai dialect

In this story, Shima has moved to the city of Kyoto, the heart of the geographical area known as Kansai 関西. Consequently he (and the reader) encounters Kansai-*ben* (関西弁, Kansai "dialect"). Kansai-ben has the same roots as "standard" Japanese, but has its own distinctive flavor. Hallmarks include the substitution of the suffix *–hen* for *nai* ("*wakaranai*" → "*wakarahen*"); using *oru* in place of *iru* for the verb "to be"; saying *ya* instead of *da* ("*kawaisō da*" → "*kawaisō ya*"). There are differences even within the Kansai region: Kyoto-ben is thought to be elegant and polite, while Osaka-ben is considered somewhat coarse.

Actually, what is now called "standard" Japanese is really a modified Tokyo dialect. Since Kansai was the political and cultural center of Japan for over 1000 years, Kansai people feel that Kansai-ben is the "right" Japanese and some refuse to speak in "standard" Japanese. If you'd like to learn a little Kansai-ben, check out *Kansai Japanese,* by Peter Tse (Charles E. Tuttle, 1993).

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祇園甲部の
お茶屋には
初めてのお客は
絶対にあがれないと
聞きましたが……
1
ビジターだけじゃ
遊べんけど
メンバーさんに同伴して
もろたらOKや
トラブルがおきた時の
責任をはっきりとれる
人間が必要なんや
3
そやな
ま メンバー制の
ゴルフ場
思うたらいい
2
ほんまは ワシクラスの
レベルの人間じゃ
こんなところに
来れへんのやけどな……
オヤジが遊び人で
メンバーやったさかいな
4
親子二代で
この店
使わして
もろとるんや
5

1

Shima: 祇園甲部 の お茶屋 に は 初めて の お客 は 絶対に あがれない と 聞きました が。
Gion Kōbu no o-chaya ni wa hajimete no o-kyaku wa zettai-ni agarenai to kikimashita ga.
(place name) 's teahouse to as-for first time (=) customers as-for absolutely cannot enter (quote) heard but
"I've heard it's absolutely impossible for a first-time customer to enter a teahouse in Gion Kōbu, but (is it true?)" (PL3)

- *o-chaya* (lit. "teahouse/shop") is the traditional name of the high-class restaurants where geisha entertain.
- *hajimete* = "for the first time" and *hajimete no (o-kyaku)* = "a first time (customer)."
- *agarenai* is the negative of *agareru*, the potential ("can/able to") form of *agaru* ("rise/go up"). The verb *agaru* is used to refer to entering private homes and traditional-style inns, restaurants, etc. where visitors take off their shoes and step up onto the main floor of the building. • *kikimashita* is the PL3 form of *kiku* ("hear").

2

Kurashige: そや な。 ま、 メンバー制 の ゴルフ場 思うたら いい。
So ya na. Ma, menbā-sei no gorufu-jō omōtara ii.
so/that way is (colloq.) (pause) member-system (=) golf course/club if think is good/correct
"Yeah, that's right. You know, you can think of them like members-only golf courses." (PL2)

- *so ya na* is dialect for *sō da na* ("it is so"). He is responding to Shima's implied question, "is it so/true?" *Ya* typically replaces *da* ("is/are") in Kansai dialect; it feels much less abrupt than *da*.
- *ma* is used as a kind of "verbal pause," like "well/you know."
- *omōtara* is dialect for *omottara*, a conditional "if/when" form of *omou* ("think"); quotative *to* is often omitted in Kansai.

3

Kurashige: ビジター だけ じゃ 遊べん けど、メンバーさん に 同伴してもろたら ＯＫや。
Bijitā dake ja asoben kedo, menbā-san ni dōhan shite morotara ōkē ya.
visitor only if it is cannot play but member-(hon.) by if get accompanied okay is
"A visitor can't play if he's alone, but if he has a member accompany him, he can." (PL2)

トラブル が おきた時 の 責任 を はっきりとれる 人間 が 必要 なん や。
Toraburu ga okita toki no sekinin o hakkiri toreru ningen ga hutsuyō na n ya.
trouble (subj.) if/when occurs of/for responsibility (obj.) clearly can take person (subj.) necessary (explan.) is
"A person is necessary who can clearly take responsibility when trouble occurs." →
"They need someone they can count on to take responsibility if the visitor causes any trouble." (PL2)

- . . . *ja* is a contraction of . . . *de wa*, "if it is . . . ," so *bijitā dake ja* = "if it is only a visitor" → "a visitor alone."
- *asoben* is a contraction of *asobenai*, the negative of *asoberu* ("can play"), from *asobu* ("play").
- *dōhan shite morotara* is dialect for *dōhan shite morattara*, the *-te* form of *dōhan suru* ("accompany") plus a conditional "if/when" form of *morau* ("receive"). *Morau* after the *-te* form implies the action is done as a favor to/for the benefit of the subject (in this case the visitor), and *ni* marks who is doing the favor.
- *okita* is the plain/abrupt past form of *okiru* ("[something] arises/occurs"). *Toki* means "time/time when," so *toraburu ga okita toki* is literally "when trouble occurred," but when the verb modifying *toki* is in past tense the actual meaning is often a more hypothetical "if (the action takes place)."
- *na n ya* is the Kansai dialect equivalent of the explanatory *na no da* ("the explanation is that . . .").

4

Kurashige: ほんま は ワシ クラス の レベル の 人間 じゃ こんな ところに 来れへん のや けど な. . .
Honma wa washi kurasu no reberu no ningen ja konna tokoro ni korehen no ya kedo na,
actually/normally as for I/me class of level of person if it is this kind of place to cannot come (explan.) but (collq.)
"Actually, a person on the level of my position can't normally come to this kind of a place, but . . ."

オヤジ が 遊び人 で メンバー やった さかい な、
oyaji ga asobi-nin de menbā yatta sakai na,
dad/old man (subj.) carouser was-and member was because (colloq.)
"because my old man was a carouser and a member, . . ." (PL2)

- *honma* is a colloquial/dialect equivalent for *hontō* ("truth"); *honma wa* = "actually/normally."
- *korehen* is dialect for *korarenai*, negative of *korareru* ("can come"), from *kuru* ("come"); *ya kedo* is dialect for *da kedo* ("but"); *yatta* = *datta*, past of *da* ("is/are"); and *sakai* is dialect for "because."
- *oyaji* is an informal word for "father." In adult speech it usually means one's own father, and *oyaji-san* is used for someone else's. *Oyaji* remains informal even with the honorific *-san*, though, so it should be used with caution.

5

Kurashige: 親子 二代 で この 店 使わしてもろとる んや。
oyako nidai de kono mise tsukawashite moroto-ru n ya.
parent & child 2 generations (scope) this shop/teahouse have been granted the favor of using (explan.)
"we've had admittance to this place for two generations, from father to son." (PL2)

Curtain: 西紋
Saimon (name)

- *tsukawashite moroto-ru* is a dialect equivalent of *tsukawashite moratte-iru*, the *-te* form of *tsukawasu* , the causative ("make/let [do]") form of *tsukau* ("use"), plus a form of *morau* ("receive"). *Morau* after the *-te* form implies the action is done as a favor for the benefit of the subject (in this case the speaker), so *tsukawashite moratte-iru* is literally like "[I] am being granted the favor of being permitted to use." The causative form of a verb plus *morau* is essentially just a humble way of saying one is doing the action indicated by that verb.

おかみ
新人連れて
来たぞ
6
ようおこしやした
西紋のフクどす
よろしゅうに
7
は
初めまして
島耕作と
申します
8
蔵重はんとは
もう
30年以上も
おつきあい
させてもろうとるん
どすえ！
9
はあ
不粋ですが
こういうところは
初めてなので
今日は勉強
させて下さい
10
よろしゅうおす
東京の人は
はっきりものゆうて
気持ちがよろしいな
11

6 **Kurashige**: おかみ、 新人 連れてきた ぞ。
Okami, shinjin tsurete kita zo.
proprietress new person brought (emph.)
"Madame, I brought someone new." (PL2)

- *okami* (or *okami-san*) is used for addressing or referring to "the mistress of the house," especially for a woman proprietor (or proprietor's wife) of a small shop, traditional restaurant, teahouse, etc. It was once used to refer to an ordinary housewife, but is now rarely used that way.
- *tsurete* is from *tsureru* ("bring along [a person or animal]"). *Kita* is the plain/abrupt past of *kuru* ("come"). *Kuru* is often used after the *-te* form of a verb to indicate that the action of the verb moves toward the speaker's present location, especially with verbs like *tsureru* where the direction is ambiguous.

7 **Fuku**: ようおこしやした。西紋 の フク どす。 よろしゅうに。
Yō okoshiyashita. Saimon no Fuku dosu. Yoroshū-ni.
welcome (shop name) of (personal name) am (greeting)
"Welcome. I'm Fuku, of Saimon. I'm pleased to meet you." (PL4)

- *yō okoshiyashita* is a Kansai dialect equivalent of *yoku irasshaimashita*, a polite "Welcome."
- *dosu* is a Kansai dialect equivalent of *desu* ("is/are").
- *yoroshū-ni* is dialect for *yoroshiku*, the short form of the greeting *yoroshiku o-negai itashimasu*, which might literally be translated as "I humbly ask you to treat me favorably" (*yoroshiku* is the adverb form of *ii/yoi* ["good/fine/well"], and *itashimasu* is a humble equivalent of *suru*, "do/make"). There's no truly equivalent phrase in English, but the greeting's use in introductions is essentially the same as "Pleased to meet you."

8 **Shima**: は、初めまして。 島 耕作 と 申します。
Ha, hajimemashite. Shima Kōsaku to mōshimasu.
f- for the first time (surname) (given name) (quote) say/be called
"H- how do you do. I'm Shima Kōsaku." (PL4)

- *hajimemashite*, literally meaning "(I meet you) for the first time," is another standard part of introductions/first meetings that does not have a true equivalent in English, but its use is essentially similar to "How do you do?"
- *mōshimasu* is from *mōsu*, a PL4 humble word for *iu* ("say/be called").

9 **Fuku**: 蔵重はん と は、もう 30年 以上 も おつきあいさせてもろうとる んどす え!
Kurashige-han to wa, mō sanjūnen ijō mo o-tsukiai sasete morōto-ru n dosu e!
(name-hon.) with as for already 30 years more than (emph.) have been granted the favor of associating (explan.) (emph.)
"With Mr. Kurashige, I have been granted the favor of associating for over 30 years already."
→ **"I've had the pleasure of knowing Mr. Kurashige for over 30 years."** (PL3-4)

Shima: はあ。
Hā.
yes/uh-huh **"I see."** (PL3)

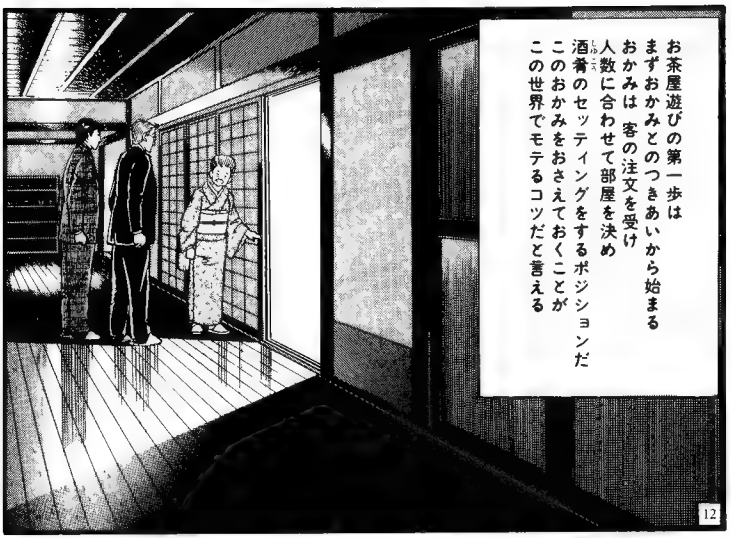
- *-han* is dialect for *-san* ("Mr./Ms.").
- *mo* after a word indicating a number or quantity implies that number/quantity is "a lot."
- *tsukiai* refers to a "social relationship," and *o-tsukiai suru* is a PL4 verb form of the word. *Sasete* is the *-te* form of *saseru*, causative ("make/let[do]") of *suru* ("do"). *Morōto-ru* is dialect for *moratte-iru*, so *o-tsukiai sasete morōto-ru* is another case of a causative verb plus *morau*, which is a humble way of saying one is doing the action mentioned.
- *dosu e* is a dialect equivalent to *desu yo* ("is/are" + emph.).
- *hā* can sound very tentative and uncertain, but in this case it is simply a polite "yes" to signal that he is listening with interest → "I see/Indeed."

10 **Shima**: 不粋 ですが、こういうところ は 初めて なので 今日 は 勉強 させて下さい。
Busui desu ga, kō iu tokoro wa hajimete na no de, kyō wa benkyo sasete kudasai.
inelegant/boorish is but this kind of place as-for first time because it is today as-for study/learn please allow me
"It's boorish of me, but this is my first time in a place like this, so please let me learn today." (PL3)

- *kudasai* after the *-te* form of a verb makes a polite request, so *sasete kudasai* is "please allow me to do," and *benkyō sasete kudasai* is "please allow me to study/learn." This is essentially a polite way of asking her to teach him the proper protocol.

11 **Fuku**: よろしゅうおす。東京 の 人 は はっきり もの ゆうて 気持ち が よろしい な。
Yoroshū osu. Tōkyō no hito wa hakkiri mono yūte kimochi ga yoroshii na.
fine is (place) of people as-for clearly/plainly thing(s) say-and feeling (subj.) is good (colloq.)
"That'll be fine. You folks from Tokyo speak plainly, and it's refreshing." (PL3)

- *yoroshū osu* is a dialect form of *yoroshii desu*, a polite form of *ii desu*, from *ii/yoi* ("good/well/fine"). *Yoroshii* at the end of the sentence is from the same word.
- *yūte* is dialect for *itte*, the *-te* form of *iu* ("say"). She has omitted *o*, to mark the object, after *mono* ("thing[s]").
- when another person is called *kimochi ga ii/yoroshii*, it means that person gives the speaker a good feeling — i.e., he/she is "pleasant/refreshing."


お茶屋遊びの第一歩は
まずおかみとのつきあいから始まる
おかみは 客の注文を受け
人数に合わせて部屋を決め
酒肴のセッティングをするポジションだ
このおかみをおさえておくことが
この世界でモテるコツだと言える
12

部屋に通されると
酒と簡単なつき出しが用意され
舞妓 芸妓が来るのを待つ
13

今晩は
舞妓は人数が少ないので
予約しておかなければ
まず座敷に呼ぶことは出来ない
14

12

Narration: お茶屋　遊び　の 第一歩 は、まず おかみ と の　つきあい　から 始まる。
O chaya asobi no dai ippo wa, mazu okami to no tsukiai kara hajimaru.
(hon.)-teahouse entertainment 's no. 1 step as-for first proprietress with of association/relationship from begins
The first step in teahouse entertaining begins with your relationship with the proprietress. (PL2)

おかみ は、 客 の 注文 を 受け、 人数 に合わせて 部屋 を 決め、
Okami wa, kyaku no chūmon o uke, ninzū ni awasete heya o kime,
proprietress as-for customer 's orders (obj.) receive-and number of people to making fit room (obj.) decides-and

酒肴 の セッティング を する ポジション だ。
shukō no settingu o suru pojishon da.
drink & food of setting/choosing (obj.) do position is
As for the madame, (her) position is taking the customer's order, choosing a room fitting the number of people, and setting the food and drinks.
→ The proprietress takes the customer's order, assigns a room in accordance with the size of the group, and determines (exactly what kind of) food and drink will be served. (PL2)

この おかみ を おさえておく こと が、この 世界 で モテる コツだ と 言える。
Kono okami o osaete oku koto ga, kono sekai de moteru kotsuda to ieru.
this proprietress (obj.) keep held down/controlled (nom.) (subj.) this world in be well liked trick is (quote) can say
You could say the trick to being well liked in this world (of teahouse entertaining) is to keep the proprietress on your side. (PL2)

- *uke* is the stem of *ukeru* ("receive/take"), functioning as a continuing form, "receive/take and . . ." *Kime* is the stem of *kimeru* ("decide/choose"), functioning in the same way.
- the complex complete sentence between *kyaku* ("customer") and *suru* ("do") altogether modifies *pojishon* ("position," a katakana rendering of the English).
- *osaete oku* is from *osaeru* ("hold down/get control of") *Oku* ("set/place/leave") after the *-te* form of another verb means to do the action of the verb and maintain the result, generally for some future purpose. *Osaete oku* essentially refers to winning the proprietress over as an ally.
- *koto* (lit. "thing") works as a "nominalizer" that turns the preceding phrase into a noun ("keeping control of this madame"), and *ga* marks this noun as the subject of the sentence.

13

Narration: 部屋 に 通される と、 酒 と 簡単な つき出し が 用意され、
Heya ni tosareru to, sake to kantan-na tsukidashi ga yōi sare,
room to be shown to when/after sake/drink and simple hors d'oeuvres (subj.) are prepared/served and

舞妓、 芸妓 が 来る の を 待つ。
maiko, geiko ga kuru no o matsu.
dancing girl/geisha apprentice geisha (subj.) come (nom.) (obj.) wait
After you are shown to a room, sake and simple hors d'oeuvres are served, and (you) wait for the arrival of the *maiko* and *geisha*. (PL2)

- *tōsareru* is the passive form of *tōsu* ("put/lead/show through [to]"). *To* after a verb can mean "when/after" the action takes place.
- *yōi* = "preparations" and *yōi suru* is its basic verb form, "make preparations/prepare." *Yōi sare* is the stem of the passive form of the verb, *yōi sareru* ("are prepared"), again functioning as a continuing form. In this case saying "hors d'oeuvres are prepared" implies they are "served."
- *geiko* is the term used in Kyoto for *geisha*, female entertainers trained in traditional Japanese music and dance, while *maiko*, "dancing girls," are apprentice geisha. They can be distinguished by their differing kimono and hairstyles.
- *no* is a "nominalizer" that turns *maiko, geisha ga kuru* ("maiko and geisha come") into a noun; *o* marks this noun as the object of *matsu* ("wait").

14

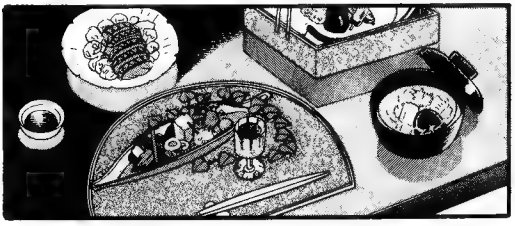
Maiko: 今晩は。
Konban wa.
"Good evening." (PL3)

Narration: 舞妓 は 人数 が 少ない ので 予約しておかなければ
Maiko wa ninzū ga sukunai no de yoyaku shite okanakereba
dancing girls as-for number of people (subj.) is few because/so if don't reserve ahead

まず 座敷 に 呼ぶ ことは出来ない。
mazu zashiki ni yobu koto wa dekinai.
nearly/scarcely banquet room to summon/call cannot/be unable to
There aren't many maiko, so unless you reserve ahead of time it's nearly impossible to have one come to your banquet room. (PL2)

- there aren't many maiko now because few girls are willing to put in the years of studying traditional arts required for the job.

- *yoyaku* = "reservation" and *yoyaku suru* = "make a reservation." *Shite okanakereba* is from *suru* ("do/make") and a negative conditional ("if not") form of *oku* ("set/place/leave"), which after the *-te* form of a verb implies doing/maintaining the action (or its result) for a future purpose: "if don't reserve ahead of time "
- above, *mazu* meant "first of all/to begin with," but when followed by a negative potential form ("cannot/be unable to"), as here, it means "nearly (impossible)/scarcely (possible)."
- . . . *koto wa dekinai* is the negative form of the expression . . . *koto ga dekiru*, meaning "can/be able to (do)."



舞妓といっても化粧をとれば
高校生ぐらいの年齢の女の子だ
たいして話題があるわけではないが
舞踊の世界や梨園の話題になると
やはりプロフェショナルである
なまじの知識ではついてゆけない
17

15

Narration: 今日 は 舞妓 の他に 立方の 芸妓 と 地方の 芸妓 を 呼んだ。
Kyō wa maiko no hoka ni tachikata no geiko to jikata no geiko o yonda.
today as-for apprentice besides dancing geisha and accompanying geisha (obj.) called/summoned
Today, they called in not only a maiko but a dancing geisha and an accompanist. (PL2)

「祇園 小唄」 「梅 に も 春」 を 舞ってもらう。
"Gion Kouta" "Ume ni mo Haru" o matte morau.
(place name) ditty/ballad apricot/plum to also/even spring (obj.) have [them] dance
They danced "Gion Ballad" and "Even to the Plums (Comes) Spring" for us. (PL2)

Song: 月 は 朧に ー ...
Tsuki wa oboro-ni
moon as-for mistily/hazily
"The mo-o-on (rises/shines) hazily . . ."

- *matte* is the *-te* form of *mau* ("dance"); *morau* after the *-te* form of a verb means the action was done for the speaker/subject, either by request ("they had [the geisha] dance . . . for them") or more spontaneously ("[the geisha] danced . . for them").

16

Narration: 仕出し屋 から 料理 が 届けられた ところ で、宴 が 始まる。
Shidashi-ya kara ryōri ga todokerareta tokoro de, utage ga hajimaru.
caterer from food (subj.) was delivered place/point at banquet (subj.) begins
The banquet begins when the food is delivered from the caterer. (PL2)

舞妓、 芸妓 の 酌 を 受け、たわいもない 戯言に しばし 時 を 忘れる のだ。
Maiko, geiko no shaku o uke, tawai mo nai zaregoto ni shibashi toki o wasureru no da.
apprentice geisha 's sake pouring (obj.) receive nonsensical/silly in jokes/playful banter a while time (obj.) forget (explan.)
"We receive the sake pouring of the maiko and geisha, and in silly jokes forget the time awhile."
→ With the maiko and geisha pouring, we lost ourselves for a time in nonsensical banter. (PL2)

- *todokerareta* ("was delivered") is the plain/abrupt past form of *todokerareru,* from *todokeru* ("deliver").
- *tokoro* is literally "place," but here it refers to a "place/point in time," so . . . *-ta tokoro de* means "when (the action took place)." *Todokerareta tokoro de* means "when (the food) was delivered."
- *uke* is the stem form of *ukeru* ("receive"), here functioning as a continuing form: "receive, and . . ."

17

Narration: 舞妓 と いっても 化粧 を とれば 高校生 ぐらい の 年齢 の 女の子 だ。
Maiko to itte mo keshō o toreba kōkōsei gurai no nenrei no onna no ko da.
maiko (quote) even though called makeup (obj.) if remove high schooler about of age of girl(s) is/are
Though they may be called maiko, if you remove their makeup they're just girls of about high school age. (PL2)

たいして 話題 が ある わけ ではない が、舞踊 の 世界 や 梨園 の 話題
Taishite wadai ga aru wake de wa nai ga, buyō no sekai ya rien no wadai
[not] very much conversation topics (subj.) have situation is not but dance of world and theatrical world of topic
になると やはり プロフェショナル である。
ni naru to yahari purofeshonaru de aru.
if/when becomes after all/sure enough professional(s) is/are
So it's not as if they have a lot to talk about, but when talk turns to the world of dance or the theater, they are, after all, professionals. (PL2)

なまじの 知識 で は ついてゆけない。
Namaji no chishiki de wa tsuite yukenai.
incomplete/superficial knowledge with as-for cannot follow/keep up
You can't keep up with just a superficial knowledge. (PL2)

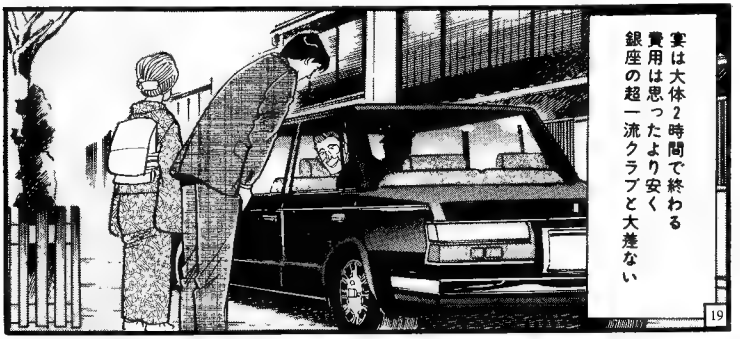
- . . . *to itte mo* = "even if one says/calls (them) . . . ," from *iu* ("say").
- *toreba* is a conditional "if/when" form of *toru* ("take/remove").
- *taishite* is followed by a negative to mean "not very much."
- *wake* = "situation/reason/explanation" and the expression . . . *wake de wa nai* means "it's not the case that . . ." → "it's not as if . . ."
- *tsuite yukenai* is the negative potential ("cannot . . .") form of *tsuite yuku* (or *tsuite iku*, "follow").

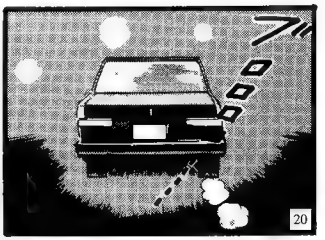
18

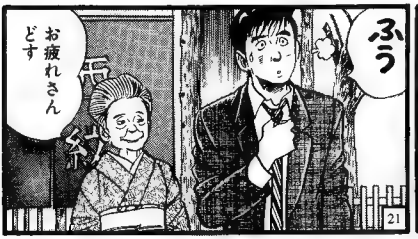
Kurashige: 京舞 なら、 地唄舞 が いちばん やな。
Kyōmai nara, jiuta-mai ga ichiban ya na.
Kyoto dance if it is local ballad/folk song dance (subj.) no. 1 is, isn't it?
"In traditional Kyōto dancing, the local ballad dances are best, aren't they." (PL2)

Maiko: 能 に 通じる とこ が ある んどす。 舞 に 色気 を 出したらあきまへん。
Nō ni tsūjiru toko ga aru n dosu. Mai ni iroke o dashitara akimahen.
nō drama with have in common aspects (subj.) exist (explan.) dance in sensuality (obj.) if put out is no good
"They have a lot in common with *nō* drama. You musn't show sensuality in the dance." (PL2)

- *nara* (lit. "if it is") often serves to mark the topic, essentially like *wa*, "as for": *Kyōmai nara* = "as for traditional Kyōto dance . . "
- *jiuta* can refer either to "local ballads/folk songs" or to any song that accompanies a dance. Since *Kyōmai* apparently always has an accompanying song, we assume he's referring to those dances accompanied by local ballads.
- . . . *ga ichiban da* (or *ya* in Kansai) is literally ". . . is number one," meaning ". . . is best."
- *toko* is a contraction of *tokoro*, literally "place(s)" but here meaning "aspects/characteristics/qualities."
- *dashitara* is a conditional "if/when" form of *dasu* ("put out/show/exude"), and *akimahen* is Kansai dialect for *ikemasen* ("is no good/not acceptable"). The phrase *–tara akimahen* is literally "is no good if . . ." → "is not acceptable/permissible to . . ." → "you must not . . "


宴は大体2時間で終わる
費用は思ったより安く
銀座の超一流クラブと大差ない
19


ブロロロ
20


ふう
お疲れさんどす
21

いえ まだ楽ですよ
これから外国人の
お客をお連れすれば
いろいろなしきたりが
わからないから
ご迷惑をかけそうで
心配です
紋
22

そんなことおへんで
外国の人は
作法は知らなくても
初めての日本人より
むしろ お行儀は
出来てはります
すぐネクタイ
ゆるめたりは
しまへんで
23

は
うへ はやくも
一本とられた
24

19 **Narration**: 宴　は　大体　2時間　で　終わる。
Utage wa daitai nijikan de owaru.
banquet as-for approx. 2 hours in be finished
The banquet lasts about two hours. (PL2)

費用　は　思った　より　安く、　銀座　の　超一流　クラブ　と　大差　ない。
Hiyō wa omotta yori yasuku, Ginza no chō-ichiryū kurabu to taisa nai.
fee/cost as-for thought (compared) inexpensive (place name) of/in ultra-first rate night club with great difference not have
The cost was less than I thought it would be, not much different from an ultra high-class night club in Ginza. (PL2)

- the particle *de* is used to indicate scope — in this case, scope of time: *nijikan de* = "in two hours."
- *omotta* is the plain/abrupt past form of *omou* ("think"), and *yori* is attached to the lesser of two things being compared, but with words like *yasui* ("inexpensive") one must be careful not to get things turned around. Here, *omotta* ("[the amount he] thought/expected") was "less inexpensive" — i.e., "more expensive" — than the actual charges, which is to say, the actual charges were less than he had expected.
- Tokyo's Ginza is famous for its night clubs, including some of the most expensive in Japan (or, no doubt, anywhere).
- 超 *chō-* is used as a prefix like "super-/extra-/ultra-," so *chō-ichiryū* implies the very top of the "first rank."

20 **Sound FX**: ブロロロロ . . .
Bu ro ro ro ro . . . (sound of engine as car pulls away)

21 **Shima**: ふう。
Fū. **"Whew."** (PL2)

Fuku: お疲れさん　どす。
Otsukare-san dosu.
(hon.)-tiredness-(hon.) is
"You must be tired." (PL3)

- *otsukare-san* comes from the verb *tsukareru*, "become/grow tired," so *otsukare-san dosu/desu* could literally be translated "You are a Mr. Tiredness." The expression is typically used to thank/show sympathy to the listener for efforts that are presumed to have tired him out.

22 **Shima**: いえ、まだ　楽　です　よ。
Ie, mada raku desu yo.
no still ease/comfort is (emph.)
"No, this is nothing yet." (PL3)

- *mada raku desu* implies "is still (within the scope of what can be called) at ease/in comfort" → "is nothing yet."

これから　外国人　の　お客　を　お連れすれば、いろいろな　しきたり　が
Korekara gaikokujin no o-kyaku o o-tsure sureba, iroiro-na shikitari ga
in the future foreigners (=) (hon.)-visitors/clients (obj.) if/when bring various customs/traditions (subj.)
わからない　から　ご迷惑　を　かけそうで　心配です。
wakaranai kara go-meiwaku o kakesō de shinpai desu.
don't know because (hon.)-annoyance/trouble (obj.) because may cause am worried
"In the future, when I bring foreign clients, I/they may cause annoyance because they don't know various customs, so I am worried."
→ **"I'm more concerned that when I come with foreign clients in the future, I/they might be a nuisance to you because they don't know how to behave."** (PL3)

- *otsure sureba* is a conditional form of *otsure suru*, a PL4 version of *tsurete kuru* ("bring along" a person or animal).
- *meiwaku* refers to "nuisance" caused by one person to another and the expression *meiwaku o kakeru* means "cause trouble/annoy/be a nuisance." Using the *–sō* ending with a verb implies "looks like (the action will take place)" → "the action may occur." *De* can indicate the cause or reason for the next mentioned action/situation — i.e., in this case the reason for his concern.

23 **Fuku**: そんな　こと　おへん　で。
Sonna koto ohen de.
that kind of thing not exist (emph.)
"That's not true." (PL3)

外国　の　人　は、　作法　は　知らなくても
Gaikoku no hito wa, sahō wa shiranakute mo
foreign country of persons as-for etiquette as-for even though don't know
初めて　の　日本人　より　むしろ　お行儀　は出来てはります。
hajimete no nihonjin yori mushiro o-gyōgi wa dekite-harimasu.
first time (=) Japanese (compare) rather (hon.)-behavior as for is mature
"Even though they don't know the etiquette, foreigners actually behave more appropriately than first-time Japanese." (PL3)

すぐ　ネクタイ　ゆるめたり　は　しまへん　で。
Sugu nekutai yurumetari wa shimahen de.
immediately necktie things like loosen as-for don't do (emph.)
"They don't do things like loosening their ties right away."
→ **"They don't go loosening their ties right away."** (PL3)

- *ohen de* is a dialect equivalent of *arimasen yo*, the PL3 form of *nai*, "not exist," + emphatic *yo*. *Sonna koto nai* means "That's not true."
- *mushiro* ("it's rather that . . .") is used when asserting something contrary to expectations or to what has been said/implied.
- *dekite-harimasu* is a dialect equivalent of *dekite-imasu*, the PL3 form of *dekite-iru* ("be mature/fully developed," from *dekiru*, "be completed").
- *yurumetari* is from *yurumeru* ("loosen"); the *-tari* form of a verb is followed by a form of *suru* ("do") to make an expression meaning "do things like—." *Shimahen* is dialect for *shimasen*, the PL3 negative of *suru*.

(continued on following page)

まいったな
すごい雨だ
26
パシャ
パシャ
25
ふう どっと疲れた
事業部長の相手に加えて
祇園のしきたりに
気を遣って
くたくただ……
27
少し この軒で
雨やどりをしていこう
28
チェッ
マッチがないや
29

(continued from previous page)

24

Shima: は。
Ha.
"Huh?" (PL2)

Narration: うへ。 はやくも 1本 とられた。
Uhe. *Hayaku mo* *ippon* *torareta.*
(exclam.) so quickly/already 1 point was taken
Yow, she's already got one on me. (PL2)

- *hayaku* is the adverb form of *hayai* ("fast/quick") and *mo* adds emphasis: "so quickly/already."
- 本 *hon* (or *-bon* or *-pon* depending on the number it follows) is a counter suffix used for points in certain kinds of competitions. *Toru* ("take/capture") is the associated verb, so *ippon toru* = "gain a point." *Torareta* is the plain/abrupt past form of *torareru*, the passive form of *toru*, which refers to being scored on by one's opponent. Of course Shima is using the phrase figuratively here, meaning she has already caught him in one faux pas.

25

Sound FX: パシャパシャッ
Pasha pasha!
Splash splash

26

Shima: まいった な。 すごい 雨 だ。
Maitta *na.* *Sugoi* *ame* *da.*
be at a loss (emph.) amazing/terrible rain is
"I'm in a fix. It's a terrible rain."
→ **"This is terrible! It's really coming down."** (PL2)

- *maitta* is the plain/abrupt past form of *mairu*, "to be dumbfounded/at a loss/in a fix."

27

Narration: ふう。 どっと 疲れた。
Fū. *Dotto* *tsukareta.*
(sigh) (sudden rush FX) became tired
Whew. Suddenly I'm exhausted. (PL2)

事業部長 の 相手 に加えて、 祇園 の しきたり に 気を遣って くたくた だ。
Jigyō buchō *no* *aite* *ni kuwaete,* *Gion* *no* *shikitari* *ni* *ki o tsukatte* *kutakuta* *da.*
general manager of/for companion in addition to (place name) of customs/traditions about be anxious worn out am
Besides humoring the general manager, I'm worn out from worrying about the customs of Gion. (PL2)

- *dotto* is an FX word representing a sudden massive rush, such as a large number of people pushing through a door that has just been opened, or a wave of feeling that sweeps over a person.
- *tsukareta* is the plain/abrupt past form of *tsukareru* ("grow tired").
- *jigyō* basically means "an enterprise/business," and a *jigyō-bu* is a division of a corporation engaged in the operations that give the business its reason for being. The suffix *chō* means "head/chief," and a *buchō*, literally "department head," typically corresponds to a "general manager" or a "vice-president" in an American corporation, so *jigyō buchō* could be translated generically as "general manager for operations" or "vice-president in charge of operations." We learned in the last episode, however, that Kurashige is general manager more specifically of the *dennetsu-ki jigyō-bu*, "electrothermic equipment manufacturing department."
- *kuwaete* is the *-te* form of *kuwaeru* ("add to"); *. . . ni kuwaete* = "in addition to/besides."
- *ki o tsukatte* is the *-te* form of *ki o tsukau*, literally "use one's mind/attention," an expression for "being anxious about" something. Using the *-te* form here implies this is the cause for his feeling worn out.

28

Narration: 少し この 軒 で 雨やどりをしていこう。
Sukoshi *kono* *noki* *de* *amayadori o shite ikō.*
a little this/these eaves at shall take shelter from rain
I think I'll take shelter from the rain under these eaves for a minute. (PL2)

- *amayadori* is a noun referring to the act of taking shelter from the rain; its basic verb form is *amayadori (o) suru*, and its *-te* form is *amayadori (o) shite*. *Ikō* is the volitional ("let's/I think I'll") form of *iku* ("go"), which following the *-te* form of another verb implies one will leave after doing the action.

29

Shima: チェッ、マッチ が ない や。
Che! *Matchi* *ga* *nai* *ya.*
(exclam.) matches (subj.) not have (emph.)
"Darn, I don't have any matches." (PL2)

- *che!* is an exclamation of chagrin, a little rougher sounding than "rats!/darn!" but not obscene.

マッチなら
これを
お使いやす
30
また雨の日に
お逢いしましたね
ニコッ
31
あ あなた
あの時の！
32
そう
先日 都をどりの
帰り道で
傘に入れてもろうた
女です
どうですか
今度は私の傘に
はいりまへんか
は？
33
ここ
私のお店
なんですよ
34
そりゃ
いい考えだ
ニヤニヤ
35

30

Woman: マッチ なら これ を お使いやす。
Matchi nara kore o o-tsukai yasu
matches if it is this/these (obj.) (hon.) use please
"If it's matches, please use these."
→ **"Did you say you needed some matches? Please use these."** (PL4)

Matchbox: すず鴨
Suzukamo
(name)
Suzukamo

- *nara* is a conditional particle meaning "if/when" (or after a noun, "if/when it is"). It's sometimes used to repeat something that's just been said as the topic for a response, like "if you mean . . . , then . . ." It can be thought of as similar to the topic marker *wa* ("as for"), so we could translate this sentence simply as "Please use these matches."
- *yasu* in Kansai dialect makes a polite command, so it is like "please (do the action)."

31

FX: ニコッ
Niko! (effect of cheerful smile)

Woman: また 雨 の 日 に お逢いしました ね。
Mata ame no hi ni o-ai shimashita ne.
again rain of day on (hon.)-met (colloq.)
"Once again we've met on a rainy day, haven't we?" (PL4)

- *o-ai shimashita* (PL4) = *aimashita* (PL3) = *atta* (PL2), all of which are past forms of *au* ("meet"). For most verbs, the honorific prefix *o-* plus the stem of the verb (the PL3 form without the *-mashita*) plus *suru* ("do") creates PL4 verbs that are considered humble (i.e., they express politeness by humbling the action of the speaker). As seen in the previous frame, replacing *suru* with *kudasai* (or *yasu* in Kansai) in this pattern makes a PL4 request.

32

Shima: あ、あなた、あの 時 の!
A, anata, ano toki no!
y you that time 's
"Y- you're (the one) from that other time!" (PL2)

Woman: そう、先日 都をどり の 帰り道で 傘 に 入れてもろうた 女 です。
Sō. Senjitsu Miyako Odori no kaerimichi de kasa ni irete morōta onna desu.
is so the other day (event name) from on way home umbrella under had you let me in woman am
"That's right, I'm the woman you shared your umbrella with on the way home from the Miyako Odori dances the other day." (PL3)

- the *Miyako Odori* are a series of geisha dance performances held in Gion from April 1 to May 15 each year. をどり is the old spelling for おどり *odori*, "dance(s)/dancing," which continues to be used in the name of this traditional event.
- *. . . no kaerimichi* = "the way home from . . ."; adding *de* makes it "on the way home from . . ."
- *irete morōta* = *irete moratta*, the plain/abrupt past form of *irete morau*, from *ireru* ("bring/put/let in") and *morau* ("receive"), which indicates the speaker received the action as a favor. *Kasa ni ireru* (literally "put/let in under an umbrella") essentially means "share an umbrella."
- *senjitsu Miyako Odori no kaerimichi de kasa ni irete morōta* is a complete thought/sentence ("[I] had you let me in under your umbrella on the way home from the Miyako Odori the other day") modifying *onna* ("woman").

33

Woman: どうですか。今度 は 私の 傘 に はいりまへんか?
Dō desu ka. Kondo wa watashi no kasa ni hairimahen ka?
how about it? this time as-for my umbrella under won't you come in
"How would it be? This time won't you come in under my umbrella?"
→ **"This time won't you share *my* umbrella?"** (PL3)

Shima: は?
Ha?
"Excuse me?" (PL3)

- *hairimahen ka* = *hairimasen ka* = "won't you come in?" *Kasa ni hairimasen ka?* (or more informally, *kasa ni hairanai ka?*) is the phrase used to offer to share an umbrella.
- *ha* spoken with the rising intonation of a question is a polite "What's that?/Excuse me?" when you didn't understand clearly what was said.

34

Woman: ここ、 私の お店 なん です よ。
Koko, watashi no o-mise na n desu yo.
here/this place my shop (explan.) is (emph.)
"This is my shop." (PL3)

- *mise* can refer to any kind of shop, restaurant, or bar.
- *na n(o)*, the form explanatory *no* takes after nouns, shows that she is explaining herself.
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know

35

Shima: そりゃ いい考え だ。
Sorya ii kangae da.
as for that good/fine idea is
"That's a great idea." (PL2)

- *sorya* is a contraction of *sore wa* ("as for that").

うわ！
京都らしくて
いい店だ！
36

おおきに！
水割りで
よろしいか？
37

はい！
このあたりの飲み屋さんは
大体会員制なんですか？
38

半々でっしゃろか……
私んとこは
芸妓時代のお客はんが
ついてくれはりますんで
少数の会員制で
やってゆけるんです
39

でも おかげで
雨なんか降ると
店はこの通り……
寂しいこと
どうぞ
40

36 **Shima**: うわ! 京都 らしくて いい 店 だ!
Uwa! Kyōto rashikute ii mise da!
(exclam.) (place name) is like-and good/fine shop is
"Wow! It's really Kyoto-like, and nice." (PL2)

- *rashikute* is the *-te* form of *rashii*. *Kyoto rashii* means "Kyoto-like" in the sense of "like one expects Kyoto to be." Using the *-te* form to connect to *ii* ("good/fine/nice") implies an element of cause-effect: the shop is nice at least partly because it is Kyoto-like.

37 **Woman**: おおきに! 水割り で よろしい か?
Ōkini! Mizuwari de yoroshii ka?
thank you whiskey and water with good/fine ?
"Thank you. Would a whiskey and water be all right?" (PL2-4)

- *ōkini* is Kansai dialect for "thank you."
- *mizuwari* is a combination of the words *mizu* ("water") and *wari*, from the verb 割る *waru*, meaning "dilute/divide/cut." Unless another kind of liquor is specified, *mizuwari* refers to whiskey diluted with water.
- *yoroshii* is a PL4 equivalent of *ii/yoi* ("good/fine/okay").

38 **Shima**: はい! / この あたりの 飲み屋さん は 大体 会員制 なん です か?
Hai! / Kono atari no nomiya-san wa daitai kaiin-sei nan desu ka?
yes this area 's drinking establishments-(hon.) as-for mostly membership system (explan.) is/are ?
"Yes. Are most of the drinking places around here for members only?" (PL3)

39 **Woman**: 半々 でっしゃろか。私んとこ は 芸妓 時代 の お客はん が
Hanhan dessharo ka. Watashi n toko wa geiko jidai no okyaku-han ga
half & half is it perhaps? my place as-for geisha era/days of/from (hon.)-customers-(hon.) (subj.)
ついててくれはります んで、 少数 の 会員制 で やってゆける んです。
tsuite-te kureharimasu n de, shōsū no kaiin-sei de yatte yukeru n desu.
remain attached for me because small number of membership system with can carry on business (explan.)
"I'd guess maybe half and half. In the case of my shop, customers from my geisha days have been kind enough to stick with me, so I'm able to carry on business with a limited membership." (PL4)

- *dessharo ka* is a dialect equivalent of the conjectural *deshō ka* ("is it perhaps?").
- *n* is a contraction of possessive *no*, and *toko* is a contraction of *tokoro* ("place"), here referring to the shop, so *watashi n toko* ="my shop."
- *okyaku-han* = *okyaku-san* = "customers/clients"
- *tsuite-te* is a contraction of *tsuite-ite*, from *tsuku* , literally "be attached," and also used for the meaning of "wait upon/accompany/follow." In this case the English phrase "have stuck with me" can similarly include the latter meanings. *Kureharimasu* is a more polite dialect equivalent of *kuremasu*, from *kureru*, "give (to me)," which after the *-te* form of a verb means "(kindly) do for me."
- *n de* is a contraction of *no de*, which means "because/so."
- *yatte yukeru* is an alternate form of *yatte ikeru*, from *yaru* ("do") and *ikeru* ("can go," from *iku*, "go"). *Yatte ikeru* has the idiomatic meaning of "can manage/carry on (an activity)."

40 **Woman**: でも、おかげで 雨 なんか 降ると 店 は この通り... 寂しい こと。
Demo, okage de ame nanka furu to mise wa kono tōri sabishii koto.
but as a result rain something like if/when falls shop as-for exactly like this lonely thing
"But because of that, when it rains or something the shop is just like this — so lonely." (PL2)

Woman: どうぞ。
Dozo.
please
"Here you are." (PL3)

Sake Bottles: 白鹿
Hakushika
White Stag

- *okage* refers to "indebtedness" (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means "thanks to" → "as a result of."
- *nanka* is a colloquial *nado* ("such as"); *ame nanka* = "rain or something."
- *to* after a verb can have a conditional "if/when" meaning.
- *tōri* (or *no tōri*) follows a variety of words to mean "like/exactly as."
- *sabishii*, literally "lonely," can be used to describe any situation where the number of people present are fewer than one would like.
- *koto* ("thing") here serves merely as emphasis.

へえ
ハツシバさんの
方ですか
41

そう ハツシバでも
いろいろあって
パンメーカーを作っている
工場に勤務してます
知ってる?
パンメーカー?
42

知ってますよ
有名ですもん
島耕作さん
いいお名前ね
43

でもさ
就任そうそう
工場の女子社員に
総スカンくらって
大変なんだ
あら!?
どうして?
44

彼女達が
汗水流して
作りあげたパンを
事情も知らずに
"まずい"なんて
言っちまったんです
45

ま それは
大変……
で どう
なさったの?
46

41 **Woman**: へえ、 ハツシバさん の 方 ですか。
Hē, Hatsushiba-san no kata desu ka.
(exclam.) (name-hon.) of/from person is it?/are you?
"Oh, so you're a person from Hatsushiba?"
→ **"Oh, so you work for Hatsushiba."** (PL3)

- *hē* can range from a lightly exclamatory "Wow!/Gee!/How about that!" to an even milder (but genuine) show of interest, "Really?/Oh?/Hmm."
- the honorific *-san* can be used with company names, just as it is with individual names.
- *kata*, which originally meant "direction," is a polite word for "person" — more polite than *hito*.
- the question indicated by *ka* is rhetorical. She is acknowledging, not questioning, the information he has given.

42 **Shima**: そう。ハツシバ で も いろいろ あって、
Sō. Hatsushiba de mo iroiro atte,
is so/yes (name) at even various things exist-and
パンメーカー を 作っている 工場 に 勤務してます。
pan mēkā o tsukutte-iru kōjō ni kinmu shite-masu.
bread makers (obj.) are making factory at am working
"That's right. Even within Hatsushiba there are various units, though, and I work at a factory that manufactures bread makers." (PL3)

- *iroiro* is a noun meaning "various items/kinds," and *atte* is the *-te* form of *aru* ("be/exist" for inanimate things), so *iroiro atte* = "there are various divisions/units."
- *tsukutte-iru* is from *tsukuru* ("make"). *Pan mēkā o tsukutte-iru* is a complete thought/sentence modifying *kōjō* ("factory").
- *kinmu shite-(i)masu* is the PL3 form of *kinmu shite-iru*, from *kinmu suru*, which means "work/be on duty."
- *shitte-(i)ru* ("know/be familiar with") is from *shiru* ("learn/come to know").

Shima: 知ってる？ パンメーカー？
Shitte-ru? Pan mēkā?
know bread makers
"Do you know of them? Bread makers?" (PL2)

43 **Woman**: 知ってます よ。 有名 ですもん。
Shitte-masu yo. Yūmei desu mon.
know (emph.) famous is because
"Yes, I do. (Because) they're famous." (PL3)

- *shitte-(i)masu* is the PL3 form of *shitte-iru*.
- *mon* is a contraction of *mono*, used here as an explanatory form, "because."
- *ne* by itself can serve as *desu ne* ("is, isn't it") in colloquial speech Here *ne* is best thought of as providing emphasis; she's not really asking him to confirm her statement.

Woman: 島耕作さん。 いい お名前 ね。
Shima Kōsaku-san. Ii o-namae ne.
(surname-given name-hon.) good/nice (hon.)-name (colloq. emph.)
"Mr. Shima Kōsaku. That's a nice name." (PL2-3)

Bottles: 白鹿
Hakushika **White Stag**

44 **Shima**: でもさ、 就任 そうそう 工場 の
Demo sa, shūnin sōsō kōjō no
but you know taking up post immediately/promptly factory 's
女子 社員 に 総スカンくらって 大変 なん だ。
joshi shain ni sōsukan kuratte taihen na n da.
female employees by be disliked by all-and terrible (explan.) is
"But, you know, I'm having a terrible time of it because as soon as I arrived I won the dislike of all the female employees at the plant." (PL2)

- *sa* (or sometimes *sā*) is a particle used colloquially as a verbal pause to draw attention to the preceding word, something like "you know" in English.
- *shūnin* is a noun referring to the act of arriving at and taking up a new post of employment.
- *sōsukan* refers to a situation of being disliked by everyone, and *sōsukan o kurau* (or *kuu*) is an expression meaning "win everyone's dislike." *Kuratte* is the *-te* form *kurau*, which is an informal word for "eat/drink"; using the *-te* form implies a cause-effect relationship between *sōsukan o kurau* and *taihen*, which refers to a serious or troublesome situation.

Woman: あら!? どうして？
Ara!? Dō shite?
(interj.) why?
"Oh? Why is that?" (PL2)

45 **Shima**: 彼女達 が 汗水流して 作りあげた パン を
Kanojo-tachi ga asemizu nagashite tsukuriageta pan o
those women (subj.) by sweat of brow produced bread (obj.)
事情 も 知らずに "まずい" なんて
jijo mo shirazu ni "mazui" nante
circumstances even without knowing tastes bad (quote)
言っちまった んです。
itchimatta n desu.
said-(regret) (explan.)
"Without (even) knowing the circumstances, I made the mistake of saying the bread the women had made by the sweat of their brow wasn't good." (PL2)

- *kanojo* = "she/her," and *-tachi* makes it plural → "they/those women."
- *tsukuriageta* is the plain/abrupt past form of *tsukuriageru*, from *tsukuru* ("make") and *-ageru*, which as a suffix can mean "finish" → "bring the making to completion." *Tsukuriageru* carries a feeling of greater effort than just *tsukuru*.
- *shirazu ni* = *shiranaide*, "without knowing."
- *nante* is a quotative form that implies the statement was "foolish/ridiculous" or otherwise inappropriate. *Itchimatta* is a contraction of *itte shimatta*. *Shimatta* after the *-te* form of a verb implies the action was unfortunate/regrettable.

46 **Woman**: ま、 それ は 大変。 で、 どう なさった の？
Ma, sore wa taihen. De, dō nasatta no?
(exclam.) that as-for terrible and so what/how did (explan.-?)
"Oh my, that's too bad. So what did you do?" (PL4)

- *de* is short for the conjunctive phrase, *sore de*, lit. "and with that" → "and so."
- *nasatta* is the plain past form of *nasaru*, a PL4 equivalent of *suru* ("do").

まず自分がパンを好きにならなきゃいけない……
そう思って毎日こっそりパンばかり食ってます
47
うん それとってもいい考え
その姿を見たら会社の女の子たちもきっとわかってくれはるわ
48

いや そんなところを見られるのはイヤなんだ
なんか努力する姿を他人に見られるって恥ずかしいでしょう
49
うふっ
男の人のそういう見栄って可愛いわ
50
雨もあがったしそろそろ帰ります
51

ねまた来て下さいね
52
はい 必ず
53

47

Shima: まず 自分 が パン を 好き にならなきゃいけない。
Mazu jibun ga pan o suki ni naranakya ikenai.
first oneself/I (subj.) bread (obj.) must get to like
"First I have to get so I like bread." (PL2)

そう思って 毎日 こっそり パン ばかり 食ってます。
Sō omotte mainichi kossori pan bakari kutte-masu.
that way thinking every day secretly bread only am eating
"With that in mind, I'm secretly eating nothing but bread every day." (PL2)

Bottles: 白鹿
Hakushika
White Stag

- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context.
- *naranakya ikenai* is a "must/have to" form of *naru* ("become/get so that"). *Suki ni naru* means "grow to like."
- *sō omotte* (from *omou*, "think") is literally "thinking that way" → "with that in mind."
- *kutte-(i)masu* is the PL3 form of *kutte-iru*, ("am eating") from *kuu* ("eat," informal and mostly masculine). *Bakari* replaces the object marker *o* to mark *pan* ("bread") as the "exclusive" thing being eaten.

48

Woman: うん、 それ, とってもいい 考え。その 姿 を 見たら
Un, sore, tottemo ii kangae. Sono sugata o mitara
yes/uh-huh that very good idea that appearance (obj.) if see
会社 の 女の子たち もきっと わかってくれはる わ。
kaisha no onna no ko-tachi mo kitto wakatte kureharu wa.
company's girls also surely will understand (fem. colloq)
"Yes, that's a wonderful idea. If they see you doing that, I'm sure the girls at work will understand (your good intentions)." (PL3-4)

- *sugata*, literally "appearance/figure," refers essentially to the way something looks — including not only static appearance but actions as well, so *sono sugata* (lit. that sight/appearance") here means "the sight of (you doing) that."
- *mitara* is a conditional "if/when" form of *miru* ("see"),
- *wakatte* is the *-te* form of *wakaru* ("come to know/understand"), and *kureharu* is a more polite dialect equivalent of *kuremasu*, the PL3 form of *kureru*, which after the *-te* form of a verb implies "do for (you)."

49

Shima: いや, そんな ところ を 見られる の は イヤ なん だ。
Iya, sonna tokoro o mirareru no wa iya na n da.
no that kind of place (obj.) be seen (nom.) as-for disagreeable (explan.) is
"No, being seen in that kind of act is disagreeable."
→ **"No, I don't want them to see me doing it."** (PL2)

なんか 努力する 姿 を 他人 に 見られる って 恥ずかしい でしょう。
Nanka doryoku suru sugata o tanin ni mirareru tte hazukashii deshō.
somehow make effort appearance (obj.) other people by be seen (quote)/as-for is embarrassing isn't it?
"It's kind of embarrassing to have other people see you making an effort at something, don't you think?" (PL3)

- *tokoro* literally means "place," but it's often used abstractly to refer to a situation/action/etc.
- *mirareru* is the passive form of *miru* ("see"); *sonna tokoro o mirareru* = "be seen doing that kind of thing."
- *iya* means the speaker finds something disagreeable and therefore rejects it.
- *nanka* (or *nanika*) means "something," but it's also used idiomatically with adjectives to mean "(is) somehow/vaguely/kind of –." We can't be entirely sure here which meaning is intended, but since both are appropriate to the context we worked them both in: *nanka doryoku suru* = "make an effort at something" and *nanka . . . hazukashii* = "kind of embarrassing."
- *tte* is a colloquial equivalent of the quotative phrase *to iu no wa*, which here is just a fancy *wa* ("as for").
- *deshō* literally makes a conjecture ("probably/surely is"), but it can imply the speaker assumes agreement from the listener: "isn't it?/don't you think?"

50

Woman: うふっ。男の人 の そういう 見栄 って 可愛い わ。
Ufu! Otoko no hito no sō iu mie tte kawaii wa.
(chuckle) men 's that kind of vanity (quote) cute (fem. colloq.)
"(Chuckle) That kind of male vanity is cute." →
"(Chuckle) It's so cute when men show their vanity." (PL2)

- *otoko no hito no* ("men") and *sō iu* ("that kind of") separately modify *mie*, which refers to a person's effort to "keep up appearances" → "vanity."

51

Shima: 雨 も あがったし、そろそろ 帰ります。
Ame mo agatta shi, sorosoro kaerimasu.
rain (emph.) has stopped and by and by will leave/go home
"The rain has stopped, so I'd best be on my way." (PL2)

- *agatta* is the plain/abrupt past form of *agaru* ("rise up"), which is used idiomatically with *ame* ("rain") to mean "stop raining."
- *sorosoro* literally means "gradually/by and by," but it's frequently used in situations like this to mean "It's about time for (me to leave)/I'd better be (leaving)."

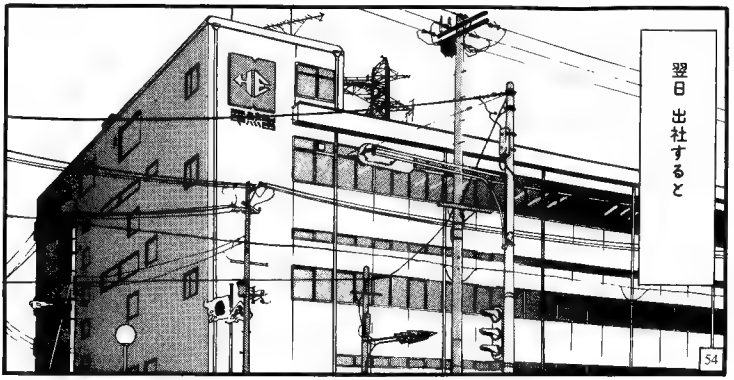
52

Woman: ね、 また 来て 下さい ね。
Ne, mata kite kudasai ne.
say/now again come please okay?
"Now, please come again, okay?" (PL3)

53

Shima: はい、 必ず。
Hai, kanarazu.
yes for certain/definitely
"Yes, I certainly will." (PL2)

- *ne* (or *ne*) at the beginning of a sentence is used to get the listener's attention, like "say/hey." *Ne* at the end of a request or command urges compliance, like "[do it], okay?"
- *kite* is the *-te* form of *kuru* ("come"), and *kudasai* after the *-te* form of a verb makes a relatively polite request for that action to be done.


翌日 出社すると
54

机の上に花が一輪
56

おはよう
おはようございます
55

鈴鴨君
この花は君が……？
57

はい
58

54 **Narration**: 翌日　出社する　と . . .
Yokujitsu shussha suru to . . .
next day go/come to work if/when
When I went to work the next day . . .

Sign: 電熱器
Dennetsu-ki
electrothermic tool/equipment
Electrothermic Equipment (Department)

- *shussha suru* ("go/come to work") can refer to the departure from home, the arrival at the workplace, or the trip in between. *To* after a verb can give a conditional "if/when" meaning.
- *dennetsu* means "electric heat," and *-ki* is a suffix for "tool/appliance," so *dennetsu-ki* is an all-encompassing term for electrical appliances that involve heating elements: space heaters, toasters, rice cookers, bread makers, etc.

55 **Shima**: おはよう。
Ohayō.
"Good morning." (PL2)

Suzukamo: おはようございます。
Ohayō gozaimasu.
"Good morning, Sir." (PL3-4)

56 **Narration**: 机　の 上 に 花　が　一輪。
Tsukue no ue ni hana ga ichirin.
desk 's top on flower (subj.) one flower
On my desk (was) a single flower.

- *ni* marks the location where something "is/exists," so a form of the verb *aru* ("be/exist" for inanimate things) is understood at the end of the sentence. In this case it would be the plain/abrupt past form, *atta*.
- *-rin* is a counter suffix for flowers in bloom; *ichirin* = "one flower."

57 **Shima**: 鈴鴨君、　この 花 は 君 が?
Suzukamo-kun, kono hana wa kimi ga?
(name-hon.) this flower as-for you (subj.)
"Miss Suzukamo, as for this flower, you . . . ?"
→ **"Miss Suzukamo, did you (put) this flower (here)?"** (PL2)

- *-kun* is typically used when calling the names of young males, like "Mr."; but it can also be used with women by their superiors, in which case it becomes "Miss/Ms."

58 **Suzukamo**: はい。
Hai
"Yes." (PL3)

Teach Your Computer Japanese

(continued from page 12)

tages for publishers and illustrators, so anyone doing mainly graphics-oriented work will probably prefer the Mac. But what about the user who simply wants Japanese word processing, spreadsheets, and the like? Is there any advantage in the Macintosh over Windows J?

The two platforms seem to be relatively even in all areas but one. That area is user support. Between Microsoft and Apple, only Apple offers in-house support for its Japanese operating system. It is not perfect: a lot of KanjiTalk users will be left out in the cold, and JLK users may linger on hold, but at least Apple is officially recognizing the market for Japanese computing and taking the responsibility for providing support directly. Distributors and resellers rarely have the resources of a software manufacturer for providing support.

Microsoft is not considering providing in-house support for Windows 3.1J in the US for at least another year.

CONCLUSION

Macintosh users will be happy with either KanjiTalk or the JLK. PC users will be amazed by Windows 3.1J, especially if they have tried other Japanese solutions for the PC. Neither platform is completely free of minor problems, but each is more than capable of serving the user's needs. If you are starting from scratch, the Macintosh is still the platform of choice for running Japanese applications—at least until Microsoft starts offering in-house user support on its Japanese software, then watch out Mac!

Douglas Horn is a free-lance writer and computer consultant in Seattle, Washington.

あ……
有難う
59
姉が
よろしくって
言ってました
60
誤解していて
すみませんでした
61
え？
62
まさか
……
63
会員制
すぽ鴨
64
先斗町 袖より合うも
春の夜の 他生の縁と
なつかしむなり
――新村 出
65

66 第33話／おわり

59 **Shima**: あ . . . 有難う。
A . . . Arigato.
"Th- . . . thank you." (PL2)

60 **Suzukamo**: 姉 が よろしく って 言ってました。
Ane ga yoroshiku tte itte mashita.
older sister (subj.) regards (quote) was saying
"My sister asked me to convey her regards." (PL3)

- *ane* is the term for referring to one's own older sister. *Onēsan* is used to refer to another person's older sister
- often, *yoroshiku* is short for *yoroshiku onegai shimasu*, a phrase used when meeting someone for the first time (similar to "Pleased to meet you" — see the dialect form *yoroshū ni* in frame 7), but this *yoroshiku* is short for *yoroshiku itte kudasai* ("please say *yoroshiku* for me") or *yoroshiku tsutaete kudasai* ("please relay the message *yoroshiku* for me"), phrases that are equivalent to "please give my (best/kind) regards/please remember me (to someone)."
- *tte* is a colloquial equivalent of the quotative *to*, and *itte-(i)mashita* is the PL3 form of *itte-ita* ("was saying," from *iu*, "say"), so *yoroshiku tte itte-mashita* is literally "(she) was saying 'Please send my best regards'." The phrase is often simplified to *yoroshiku itte-mashita*.

61 **Suzukamo**: 誤解していて すみません でした。
Gokai shite-ite sumimasen deshita.
for having wrong understanding/impression sorry was
"I'm sorry I had the wrong impression (of you)." (PL3)

FX: ペコ
Peko (effect of bowing)

- *gokai* is a noun for "mistaken understanding" and *gokai suru* is its verb form, "misunderstand/jump to conclusions/get the wrong impression." *Shite-ite* is the *-te* form of *shite-iru*, from *suru* ("do"). Since the *-te-iru* form indicates a continuing action or condition, *gokai shite-iru* means "harbor a misunderstanding/have the wrong impression."
- *sumimasen (deshita)* is either "sorry/excuse me" or "thank you" depending on the context, in this case the former.
- since *-te* forms have no tense of their own, using *deshita* (the past form of *desu*, "am/is/are") at the end of the sentence makes it clear that the misunderstanding was in the past, and she has now put the error behind her.

62 **Shima**: え?
E? **"Huh?"** (PL2)

63 **Shima**: まさか。
Masaka.
impossible/unbelievable **"It can't be."** (PL2)

- *masaka* indicates disbelief, and can stand alone as an exclamation ("Impossible!/It can't be!") or serve as emphasis within a more specific statement of disbelief ("it can't possibly be that . . ./you surely don't mean to tell me that . . .").

64 **Matchbox**: 会員制 すず鴨
Kaiin-sei Suzukamo
membership system (name) **Private Club Suzukamo**

65 **Narration**: 先斗町 袖 より合う も 春 の 夜 の 他生 の 縁 と なつかしむ なり
Ponto-chō sode yoriau mo haru no yo no tashō no en to natsukashimu nari
(place name) sleeves gather together even spring 's night of other lives from bond-/karma (quote) feel nostalgia (emph.)
Even rubbing sleeves / in a room in Ponto-chō / on a brief spring night / owes to bonds from former lives / on which I warmly reflect. (a poem; translation maintains the 5-7-5-7-7 count)

新村出
Shinmura Izuru (the poet's name)

- this is a *tanka*, a traditional 5-line poem with lines of 5 and 7 syllables in the pattern 5-7-5-7-7, written by Shinmura Izuru (1876-1967), a scholar of Japanese linguistics and cultural history best known to students of Japanese as the original editor of the dictionary *Kōjien*.
- *Ponto-chō* is one of several well known *hanamachi* ("flower towns") in Kyoto where traditional geisha entertain the clients of high-class restaurants with singing, dancing, witty repartee, games, and companionship
- 袖振り合うも他生の縁 *sode furiau mo tashō no en* is an old Buddhist saying meaning "even the chance touching of sleeves (between strangers on the street) owes to bonds/karma from former lives." The saying comes from the Buddhist concepts of reincarnation and the belief that one's present life is affected in mysterious ways by bonds of karma from former lives. Shinmura's poem draws on the saying, but changes the verb to *yoriau* ("gather together") which better fits the setting of Ponto-chō with its scores of rooms where people (both acquaintances and strangers) gather in groups for entertainment.
- *natsukashimu* is a verb form of *natsukashii* ("nostalgic"), and means "reflect nostalgically/fondly." The poet is not implying that he remembers his former lives, only that it gives him a feeling of warmth to think that his meeting with whomever he met was ordained by karma from former lives.
- the poem not only echoes the chance connections between Shima and the proprietress revealed in this episode, but also hints that the full extent of their karmic bonds has not yet been revealed

66 第33話 / おわり *Dai sanjū-san wa / Owari* **Story #33 / The End**

From *Basic Japanese*, p. 34

防臭	*bōshū*	odor-resistant
英雄	*eiyū*	hero
不況	*fukyō*	recession
半熟	*hanjuku*	soft-boiled (egg)
星	*hoshi*	star
火星	*kasei*	Mars
緊急	*kinkyū*	emergency
抗菌	*kōkin*	anti-bacterial
恐竜	*kyōryū*	dinosaur
めぐむ	*megumu*	bless/bestow
未熟な	*mijuku-na*	unripe/immature
王子	*ōji*	prince
算数	*sansū*	math
早熟な	*sōjuku-na*	precocious
特集	*tokushū*	special edition/report
打ち勝つ	*uchikatsu*	conquer/overcome
ゆび	*yubi*	finger

From *Garcia-kun*, p. 42

憧れ	*akogare*	aspiration(s)
洗う	*arau*	wash (*v.*)
不法	*fuhō*	illegal
拾う	*hirou*	pick up (*v.*)
人手不足	*hitodebusoku*	shorthanded
一生懸命	*isshōkenmei*	diligently/diligence
観光ビザ	*kankō biza*	tourist visa
経済	*keizai*	economy
忌	*ki*	mourning
国際交流	*kokusai kōryū*	international exchange
給料	*kyūryō*	pay/wages
無理	*muri*	impossibility/impossible
遅れる	*okureru*	be late/fall behind schedule
りっぱな	*rippa-na*	fine/worthy/respectable
労働者	*rōdōsha*	laborer(s)
サッカー	*sakkā*	soccer
支える	*sasaeru*	support/sustain
世間	*seken*	society/people
就労	*shūrō*	employment
捨てる	*suteru*	discard/throw away
助かる	*tasukaru*	be saved/helped
羨ましい	*urayamashii*	envious/jealous
嬉しい	*ureshii*	happy/glad
約束	*yakusoku*	promise (*n.*)

From *Sanshirō no Koi*, p. 52

英文学	*Eibungaku*	English literature
影響	*eikyō*	influence/effect (*n.*)
はげむ	*hagemu*	strive/make an effort
ひどい	*hidoi*	terrible
家路	*ieji*	(one's) way home
イギリス	*Igirisu*	England
急ぐ	*isogu*	hurry/rush (*v.*)
いつにない	*itsu ni nai*	unusual/uncommon
考える	*kangaeru*	consider/think about
決意	*ketsui*	decision/determination
きびしい	*kibishii*	harsh/severe
決める	*kimeru*	decide
許可	*kyoka*	permission/approval
めでたい	*medetai*	happy/joyful/auspicious
教える	*oshieru*	teach
留学	*ryūgaku*	study abroad
世話になる	*sewa ni naru*	receive favor/aid/help
しめつける	*shimetsukeru*	tighten/cinch/choke
心配する	*shinpai suru*	worry (*v.*)
数日	*sūjitsu*	several days
すすめる	*susumeru*	urge/offer
たどる	*tadoru*	follow/trace
帯同する	*taidō suru*	take (someone) along
たのむ	*tanomu*	ask/request (a favor)
ついていく	*tsuite iku*	go along/accompany
続く	*tsuzuku*	follow/come after
夕まぐれ	*yūmagure*	evening twilight

From *Kachō Shima Kōsaku*, p. 63

相手	*aite*	companion
遊び人	*asobi-nin*	carouser/playboy
不粋	*busui*	inelegant/boorish
舞踊	*buyō*	dance
お茶屋	*o-chaya*	teahouse
電熱器	*dennetsu-ki*	electrothermic equipment
同伴する	*dōhan suru*	accompany
努力する	*doryoku suru*	make an effort/endeavor
縁	*en*	bonds/connection/karma
誤解する	*gokai suru*	misunderstand
ゴルフ場	*gorufu-jō*	golf course/club
はっきり	*hakkiri*	clearly/plainly
半々	*hanhan*	half & half
必要	*hitsuyō*	necessity/necessary
費用	*hiyō*	fee/cost
色気	*iroke*	sensuality
事情	*jijō*	circumstances
会員制	*kaiin-sei*	membership system
化粧	*keshō*	makeup/cosmetics
勤務する	*kinmu suru*	work/be on duty
工場	*kōjō*	factory
こっそりと	*kossori to*	secretly
マッチ	*matchi*	match(es)
見栄	*mie*	vanity
モテる	*moteru*	be well liked/be popular
なつかしむ	*natsukashimu*	feel nostalgia
軒	*noki*	eaves
梨園	*rien*	theatrical world
寂しい	*sabishii*	lonely
作法	*sahō*	etiquette
責任	*sekinin*	responsibility
仕出し屋	*shidashi-ya*	caterer (to teahouses)
しきたり	*shikitari*	customs/traditions
出社する	*shussha suru*	go/come to work
立方	*tachikata*	dancing (geisha)
つきあい	*tsukiai*	association/relationship
つき出し	*tsukidashi*	(Japanese) hors d'oeuvres
宴	*utage*	banquet
予約する	*yoyaku suru*	make a reservation
ゆるめる	*yurumeru*	loosen
座敷	*zashiki*	banquet room
絶対に	*zettai ni*	absolutely

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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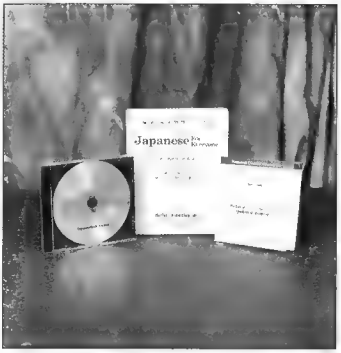

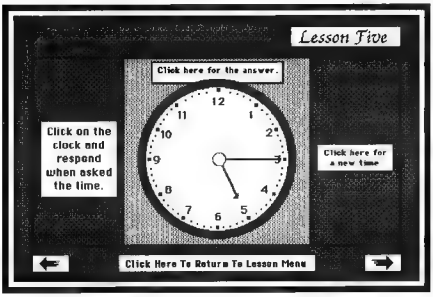
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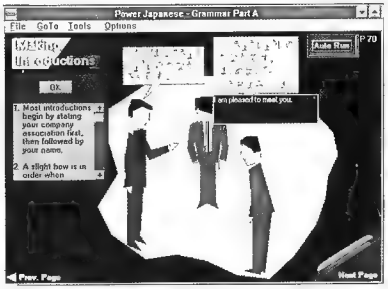
Power Japanese - Grammar Part A
File GoTo Tools Options
Using the Conjuctions
Auto Run
P 70
OK
1. Most introductions begin by stating your company association first, then followed by your name.
2. A slight bow is in order when
am pleased to meet you.
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sample *n., v.* 標本, 見本(を取る); (質をた
めす; *Statistics* サンプル

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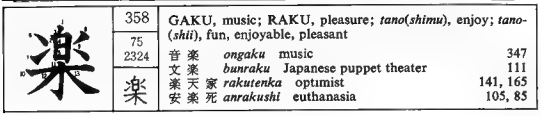
358
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2324
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音楽 *ongaku* music 347
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Deaf American female, 28, seeks deaf Japanese M/F for pen pals. Interested in anime, Japanese/American sign languages. Write in English to S. Pereboom, 10901-105th Ave N, Largo, FL 34648-4028

Pen Pals

American male, 16, seeks Japanese female who speaks English. Into traditional Japanese culture, poetry, anime and art. Write to: Matthew Conheady, 963 Woodbine Ave, Rochester, NY 14619

Seeking Hong Kong pen pal. Please write to: Roger Peffer, #95066 8-D-21, PO Box 3200, Eyeman-Cook Unit, Florence, AZ 85232

Female, 21, learning Japanese, seeks Japanese pen pals interested in humorous and relaxed correspondence. Please write in English to Amy Graham, 25 Springrove Ave., #1, San Anselmo, CA 94960

Male, 25, Henna-Amerikajin seeks pen pal(s). Like movies, literature, Asian culture, Chinese martial arts (wushu & sanshou) and jazz music. John Thiel, 15 Edgerly Rd, #23, Boston, MA 02115

Japanese university student, female, 19, seeks pen pals (same age) interested in English, music, anything. Write in English. Yuko Abe, 3-1-2-304 Azamino, Midoriku Yokohama-shi, Kanagawa-ken, Japan 225

Nepali male, 32, (US-educated), wants to have friends all over the world. Please write: Uttam, Village C Mansion (3102), 1-18-3 Koyamadai, Shinagawa-ku, Tokyo 142 Japan

American male, 42, wishes to correspond with females in Japan, any age for friendship. Interests are Japanese language, culture, manga, anime, art and writing. Robert Lindley, PO Box 2491, Corona, CA 91718

American male, 23, would like to communicate with M/F Japanese. Interests include sports, all music, Japanese people, language and culture. Write to: Ron Gormley, 187 Lakeview Drive, Shenorock, NY 10587

American male, 18, seeks Japanese female 16-25 for correspondence. Interests: anime, roleplaying games and Japanese haiku. Respond in English to Andy Willard, PO Box 1772, Kerrville, TX 78029

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(continued from page 26)

disk space; MS DOS/V 5.0; MS Windows 3.1J. Sources: CCIC: $520; SS, PSP: $565.

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Project management software for creating time and resource schedules. Requires: DOS/V 5.0; Windows 3.0J/3.1J. Source: PRC: $730.

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Adobe Type Manager 2.0.6J

Allows Macs running KanjiTalk or JLK to display scalable PostScript Japanese fonts on screen, and print to non-PostScript-compatible printers. Includes 2 Japanese and 13 Roman fonts. Requires: 2MB RAM; 6MB hard disk space; KanjiTalk 6.0.7+, or JLK. Sources: CCIC, SS, PRC, C&T, QTC: $295.

Adobe Type Manager 3.5J

Upgraded version of 2.0.6 (above); includes Adobe Type Composer. Requires 2MB RAM (4MB with KanjiTalk 7). Source: SS: $295.

Adobe Kanji Fonts Futo Go B101, Futo Min A101, Jun 101, Midashi Go MB31, Midashi Min MA31 (5 separate fonts)

PostScript level 1 composite fonts for ATM-J or printer download. Require Japanese printer 600dpi or lower resolution. Sources: SS, PRC: $795; QTC: $775 (price per font).

Adobe Kanji Fonts Midashi Go MB31 HR, Midashi Min MA31 HR (for Imagesetter)

PostScript level 1 composite fonts for high resolution printers. Requires: Japanese Imagesetter Printer. Sources: SS, PRC $3,745 (price per font).

Adobe Kanji Fonts Shin Gothic Light, Shin Gothic Medium, Shinsei Kaiso CBSK

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Adobe Type Library Value Pack J

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Adobe Plus Pack J

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Fontworks Matisse #2 M, Matisse #3 DB, Matisse #3 B, Rodin #1 L, Rodin #2 M, Rodin #3 DB, Rodin #4 B, Rodin #5 XB

Japanese PostScript fonts downloadable to NTX-J or J-Rips Printers. Require: NTX-J or J-RIPS Printer. Sources: PRC: $795; QTC: $775. (price per font)

Kanji True Type Upgrade Kit for KanjiTalk 6.0.7.1

Allows KanjiTalk 6.0.7.1 to support Japanese TrueType fonts. Includes Hon Mincho and Maru Gothic TrueType fonts. Sources: CCIC: $140; SS, PRC: $150.

Parametric Font for the Macintosh

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—PC—

Adobe Type Manager 2.5.1J for Windows

Allows MS Windows 3.0J/3.1J users to display scalable PostScript Japanese fonts on screen, and print to non-PostScript-compatible printers. Includes two Japanese and 13 Roman fonts. Requires: MS Windows 3.0J/3.1J. Sources: SS, PRC, CCIC: $295.

Adobe Plus Pack J for Windows

Windows version of Plus Pack for the Mac (see above). Source: SS: $395.

Adobe Type Library Value Pack J for Windows

Windows version of Value Pack for the Mac (see above). Source: SS: $249.

Font Gallery for Windows J

Mincho and Gothic TrueType fonts for MS Windows J. Requires: 386 CPU or higher; 4MB RAM; DOS/V 5.0; Windows 3.0/3.1J. Source: PRC: $450.

WorldFont for Windows 1.0

Scalable PostScript type 1 and TrueType screen and printer fonts for a wide range of foreign languages. Requires: 8MB RAM; hard disk space varies depending on fonts installed; Windows 3.0/3.1. Source: PRC: $250.

WorldFont for WordPerfect 1.0

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Apropos, Inc.
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Berkeley, CA 94710
tel. 510-843-5626; fax 510-843-5173

Character Language Resources (CLR)
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Los Angeles, CA 90025
tel. 800-569-2099; fax 310-996-2303

Cheng & Tsui Company (C&T)
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Boston MA 02111
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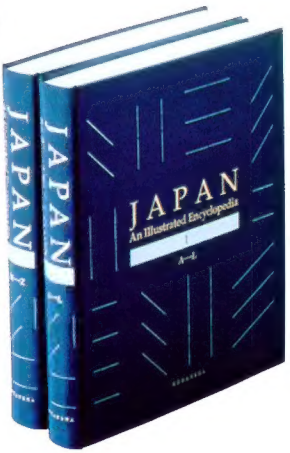

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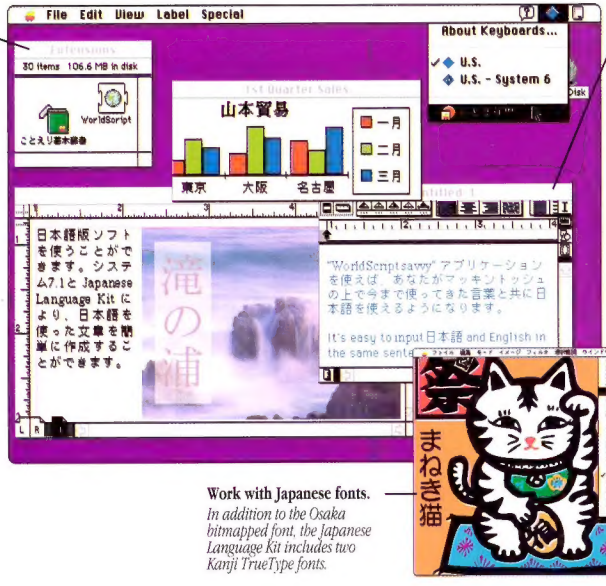
Add Japanese capabilities to your English system.
WorldScript is Apple's new software technology, included in Macintosh system software version 7.1, that makes it easy to use multiple languages on your Macintosh.



Run Japanese applications.
When you install the software in this kit, applications that have been developed for Japan will display Japanese menu bars and allow you to input Japanese text.

Work with Japanese fonts.
In addition to the Osaka bitmapped font, the Japanese Language Kit includes two Kanji TrueType fonts.

Apple's Japanese Language Kit makes using Japanese on your Macintosh computer easier than ever. Whether you're a native speaker or just learning the language, you can run Japanese applications and include Japanese text in letters, presentations, and reports.

Use the Language Kit to develop Japanese language materials such as brochures, posters, and business cards. Although the Japanese Language Kit does not translate text, it does let you easily input, edit, and print in Japanese.

If you want to improve your Japanese, the Language Kit can help dramatically. It allows your Macintosh to run popular interactive Japanese training materials.

The Japanese Language Kit comes with two Kanji TrueType fonts, which produce high-quality output from any Macintosh-compatible printer. Documentation is provided in both Japanese and English, and you can type using either the Roman or kana keyboard layout.

As an extension to System 7.1, the Language Kit uses the operating system you already have. There is no need to store an additional system on your hard disk. The Japanese Language Kit also contains Kotoeri, the same, easy-to-use input method that is included with KanjiTalk 7.

Almost every major software program has a version that has been localized for Japanese. All you need to run them is the Japanese Language Kit and System 7.1. You can even use a non-localized program, such as Nisus 3.4, which takes advantage of WorldScript, Apple's new software technology. WorldScript simplifies the way in which a single operating system can support multiple languages.

Getting started with the Japanese Language Kit is easy, too. You can order it through your Apple authorized reseller or mail-order software suppliers by referring to Apple part number M1648LL/A. And, when you purchase a Language Kit you can get support directly from Apple's own technical support staff. For the name of the U.S. Apple software reseller nearest you, call 1-800-732-3131, ext. 500.

See how easily the Japanese Language Kit can give you the power to input Japanese. The power to be your best.

Apple

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